THE EARLY BRONZES OF BIHAR

KAMINI SINHA

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THE
EARLY BRONZES OF BIHAR

Kamini Sinha
M. A. Ph. D.

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DEDICATED TO

The Sacred Memory Of
My Father

Late Sri Rajendra Prasad

FOREWORD

Various are the modes the artists have resorted to for expressing their artistic genius, and metal like stone is one of the important media through which the artists of Bihar have fulfilled their artistic ambition. Metal objects, mostly the images of the gods and the goddesses, have been obtained from no less than a dozen of places in Bihar, the majorityj of them having come from Nālandā in the district of Nālandā, Kurkihāra near Wazirgan in the district of Gaya, Chausā near Buxar in the district of Bhojpur and Aluārā near Chandankiyārī in the district of Dhanbad, which speak highly of the artistic excellence of the metal art. The images and other objects, like their counterparts from places outside Bihar, have following the common usage been described as *'the bronzes'* irrespective of the metal or the metallic alloy out of which they have been cast. There have no doubt been certain accounts in standard works of eminent authors throwing some light on the bronze art of Bihar; but the present work *'The Early Bronzes of Bihar'*,embodying in the main the doctoral dissertation of Dr. (Mrs.) Kamini Sinha, which earned for her the degree of Ph.D. from the University of Patna, aims at filling up the gap in the knowledge of the development of the early bronzes of Bihar which has so far not been treated in detail by the previous authors on the subject. It presents a brilliant study of the bronze art in the state right from the earliest times down to the end of the 12th century A. D. She has tried her best to make the work up-to-date by including in it the newly found material. She has spared no pains in making the study sufficiently comprehensive by utilizing the archaeological material exhaustively and also by taking into account the literary references in studying the iconographic features of the deities included in her work. She has also succeeded in presenting an interesting account of the dress and ornaments as revealed by the study of the bronze images of the various deities. In the treatment of the subject, she has thus not only been meticulous but also methodical, thereby attesting to her research discipline. For her such a nice maiden work, Dr. (Mrs.) Sinha deserves all our congratulations and encouragement- It is earnestly hoped that the present work will be well received both by the general readers and the scholars interested in the study of the bronze art.

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Patna
14-4-83

PREFACE

The present work, "The Early Bronzes of Bihar", embodies in the main my doctoral dissertation approved for the Degree of Ph. D. by the University of Patna in 1978. In this work, a sincere effort has been made to study in detail the bronzes obtained from different places in Bihar. Wherever possible, it has also been endeavoured to correlate the textual descriptions of the deities with their various kinds of representations in the bronzes.

No amount of words can adequately express my deep sense of gratitude that I owe to my esteemed teacher and supervisor, Dr. B. Sahai, M. A., Ph. D., University Professor and Head of the Department of Ancient Indian History and Archaeology, Patna University, whose constant guidance, able supervision and sympathetic encouragement made it possible for me to give the work the present form. My grateful thanks and gratitude are also due to my revered teacher, Dr. B. P. Sinha, M. A., Ph. D. (Lond.), Retired University Professor and Head of the Department of Ancient Indian History and Archaeology, Patna University, who always evinced keen interest in this work of mine and offered valuable suggestions from time to time. My thanks are also due to Dr. (Smt.) S. Malti Devi, M. A., Ph. D., Dr. M. C. P. Shrivastava, M. A., Ph. D. and Dr. S. N. Sahay, M. A., Ph. D., Readers in the Department for their kind help and valuable suggesions. I also take this opportunity to place on record my grateful thanks to Dr. H.K. Prasad, M. A , Ph. D., Curator, Patna Museum, and Dr. C. P. Sinha, M. A., Ph. D., K. P. Jayaswal Research Institute, Patna, for making bronze pieces from Chausā, Nālandā and Kurkihāra available to me for their chemical analyses, and to Dr. R. C. Sinha, J. N. Tata Professor and Head of the Department of Geology, Patna University and to Sri R. P. Tripathi, M. Sc., Research Associate, and Sri K. Mahto,Chemist, both in the Department of Geology, Patna University, for their kind help and sincere zeal in getting the bronze pieces analysed. I have also to express my thanks to Dr. B. S. Verma, Director, Archaeological Survey of India, New Delhi, for the information furnished by him regarding the find of bronzes at the village Antichak in the district of Bhagalpur. I shall be failing in my duty if I do not place on record my deep sense of gratitude that I owe to my father Sri Rajendra Prasad, B. A. (alas ! who is no more to see the work in print), for his constant help and encouragement, without which it would have been practically impossible for me to accomplish the task.

Kharagpur, W. Bengal,
14th April, 1983

Kamini Sinha

TRANSLITERATION CHART

a	अ	r	ऋ	Anusvara	ṁ
ā	आ	e	ए	Visarga	h
i	इ	ai	ऐ		
ī	ई	o	ओ		
u	उ	au	औ		
ū	ऊ				

k	क्	ch	च्	ṭ	ट्	t	त्
kh	ख्	chh	छ्	ṭh	ठ्	th	थ्
g	ग्	j	ज्	ḍ	ड्	d	द्
gh	घ्	jh	झ्	ḍh	ढ्	dh	ध्
ṅ	ङ्	ñ	ञ्	ṇ	ण्	n	न्
p	प्	y	य्	ś	श्		
ph	फ्	r	र्	ṣ	ष्	kṣ	क्ष्
b	ब्	l	ल्	s	स्	tr	त्र्
bh	भ्	v	व्	h	ह्	jñ	ज्ञ्
m	म्						

Common words and modern names are usually written without diacritical marks.

Abbreviations

AGBG	*L'art greco bouddhique du Gandhara*
ASIAR	*Archaeological Survey of India (Annual Report)*
ASR (Cunningham)	*Archaeological Survey of India (Cunningham's Report)*
ASS	*Anandāśrama Sanskrit Series*
Dhamma. Comm.	*Dhammapada Commentary*
DHI	*Development of Hindu Iconography*
EI	*Epigraphia Indica*
EHI	*Elements of Hindu Iconography*
EISMS	*Eastern Indian School of Mediaeval Sculpture*
FAIC	*A History of Fine Arts in India and Ceylon*
GOS	*Gaekwad oriental Series*
HIIA	*History of Indian and Indonesian Art*
IA	*Indian Antiquary*
IBBDM	*Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*
JASB	*Journal of the Asiatic Society of Bengal*
JBRS	*Journal of the Bihar Research Society*
JBORS	*Journal of the Bihar and Orissa Research society*
JDL	*Journal of the Department of Letters*
JISOA	*Journal of the Indian Society of Oriental Art*
JRAS	*Journal of the Royal Asiatic Society of Great Britain and Ireland*
Kumār.	*Kumārasaṁbhava*
l/ll.	line/lines
Mālavikā.	*Mālavikāgnimitram*
MASI	*Memoir of Archaeological Survey of India*
Mbh.	*Mahābhārata*
Megha	*Meghadūta*
P.	*Purāṇa*
p/pp	page/pages
pl/pls.	plate/plates
PMCA	*Patna Museum Catalogue of Antiquities*
Proc. IHC	*Proceeding of the Indian History Congress*
Raghu.	*Raghuvaṁśa*
Ṛtu.	*Ṛtusaṁhāra*
Śāk.	*Abhijñānaśākuntalaṁ*
Vik.	*Vikramorvaśīyaṁ*
VRS	*Varendra Rssearch Society*

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INTRODUCTION

Bihar is one of the major states of Indian Republic. Lying between 21.58° North and 27.31° North latitudes and 83.20° East and 88.32° East longitudes, the state is bound on the north by Nepal, on the east by West Bengal, on the west by Uttar Pradesh and Madhya Pradesh and on the south by Orissa.

The state of Bihar, which has played a very significant role in the political history of India since very early times, has been an important centre of civilization since remote past. The art of a country mirrors the different aspects of the contemporary civilization. Bihar cannot be regarded as an exception to it. The artistic genius of the Bihar artists found its expression through various modes of representations of the art objects. Metal like stone was an important medium through which the artists fulfilled their artistic ambition. Archaeological excavations coupled with chance finds in different parts of Bihar, e.g. Nalanda (Nalanda district), Kurkihara and Fatehpur (Gaya district) and Aluara (Dhanbad district) and various other places brought to light a sufficiently large number of metal images and other objects which speak highly of the artistic excellence, and as such it is desirable that the metal images (the so-called bronzes) should be adequately studied for a proper appraisal and evolution of the bronzes from this state. There have no doubt been numerous and standard works from the pen of competent authors on the art of India in general, and even a few on the art of Bihar; but none of them does, and naturally can not be expected to have done, any justice to the bronzes from Bihar which they rightly deserve.

There are, however, certain works which throw some light on the history of the bronzes of Bihar in ancient times. In this regard, mention may be made of (i) the *Bhāratīya Kalā ko Bihāra ki Dena* (in Hindi) by Dr. B.P. Sinha, (ii) the *Bihar Through the Ages*, edited by the former Governor of Bihar, Shri R.R. Diwakar (iii) *A Comprehensive History of Bihar*, Vol.I, edited by Dr. B.P. Sinha, (iv) the *Patna Museum Catalogue of Antiquities*, edited by Dr. P.L. Gupta, (v) *The Bronzes of Nalanda and Hindu Javanese Art* by A.J. Bernet Kempers and (vi) the *Kurkihar, Gaya and Bodh-Gaya* by S.K. Saraswati, K.C. Sarkar and Stella Kramrisch.

Dr. B.P. Sinha's the *Bhāratīya Kalā ko Bihāra Kī Dena* is no doubt the only authentic work which tried to give a connected account of the art of Bihar, tracing its development from the earliest period down to the end of the Pāla and Sena period. The book, however, discussed both art and architecture of ancient Bihar and has been based mainly on the objects preserved in the museum at Patna. A detailed study of the bronzes has, therefore, been outside the scope of this work. Moreover, various art objects, which have recently come to light, have naturally not been taken note of. R.R. Diwakar's the *Bihar Through the Ages* is a book dealing mainly with the history of Bihar, not only of the ancient period but also of the mediaeval and modern periods, taking into account all the aspects -- political, social, religious, etc., and the art of Bihar has been dealt with very scantily in a few chapters only. B.P. Sinha's *A Comprehensive History of Bihar*, Vol.1, no doubt deals only with the ancient period in both the parts of the first volume; but it also concerns with all the aspects of history — political, social, religious, etc. like the book by R.R. Diwakar. These two books have, therefore, dealt with the bronzes of Bihar in a highly perfunctory manner. P.L. Gupta's the *Patna Museum Catalogue of Antiquities*, as its name indicates, is primarily in the nature of the catalogue of the objects mainly stone sculptures, bronze statuettes and terracotta figurines preserved in the Patna Museum . Naturally various bronzes from different parts of the state, not housed in the museum, could not find place in the book. A.J. Bernet Kempers' book, *The Bronzes of Nalanda and Hindu-Javanese Art* discusses in the main the art of Nalanda in its relation to that of Java, and naturally it has not been possible for the author to take into account the bronzes from other places in Bihar. The work, *Kurkihar*, *Gaya and Bodh-Gaya*, written under the joint authorship of S.K. Saraswati, K.C. Sarkar and Stella Kramrisch, is of a general nature, presenting the description of their visits to the sites at Kurkihara, Gaya and Bodhgaya, and hence only a few bronzes from Kurkihara have been discussed in the work, what to speak of the bronzes from other parts of the state. Therefore, a detailed study of the bronzes from Bihar has been taken up with a view to filling up the gap in our knowledge of the development of the metal art of Bihar which has not been treated in detail by the previous authors of the subject. The main reliance for the study of the bronzes from Bihar has naturally been placed on the archaeological sources as these alone afford concrete proof for the development of the metal art in ancient times in Bihar.

The work has been divided into five chapters and two appendices. Chapter I deals with the various places in the state of Bihar which have yielded the metallic images which form the main objects of study in the present work. Chapter II discusses the material used in the preparation of the images and the method of *Cire Perdue* which the artists employed in casting the bronze images. Chapter III discusses the development of the metal art in the state of Bihar, while Chapter IV studies in detail the iconographic features of the deities represented by the bronzes as well as deals with some of the important objects other than the images of the deities. The fourth chapter has been divided into four sections, discussing the Budhist images in Section A, Brahmanical images in Section B, Jaina images in Section C and Miscellaneous Objects in Section D. Chapters V concerns with the dress and ornaments as revealed by the study of the bronze images of the various deities. While Appendix A reproduces extracts from Ruth Reeves' *Cire Perdue Casting in Swamimalai* (*Madras State*), which discusses the method followed by the artists of Swamimalai in South India in casting their bronzes, Appendix B records the result obtained from the chemical analyses of the samples of bronze pieces from Chausa, Nalanda and Kurkihara.

Material for the study of the bronzes in Bihar in ancient period is not inconsiderable. In accordance with the title of the subject, the study of the bronzes is based primarily on the bronzes themselves obtained from different places in Bihar. As such, archaeology comes as our main source - rather the onty source-for the study of the bronzes of ancient Bihar. Bronze, from which the images have been cast, is technically known as the *aṣṭadhātu* (or *octo alloy*, as N.K. Bhattasali calls it). This alloy of eight metals, as its name suggests, consists of copper, tin, iron, lead, zinc, antimony, gold and silver in varying proportions. However, copper and tin are the two metals which account for the largest percentage of the metal contents. An analysis of the Kurkihara bronze, as recorded by K.P. Jayaswal,[1] shows that it contained copper - 83.051% and tin - 13.009%, the two metals alone totalling over 96%. Besides these two metals, it also contained lead - 1.4% and iron - 1.081%, zinc, antimony, gold and silver being found in traces. Bronze was thus a mixture of many metals and copper and tin were undoubtedly its chief ingredients.

In a work like this, dealing with the iconography of the deities represented by the bronzes, it is also essential to take into account some of the literary works. The Vedas, the Grhyasūtras, the epics and the Smrtis are though not works on iconography, yet their study is of great value as they contain interesting details about the features of the gods and the goddesses. The main sources, however, for the study of iconography are the Purāṇas, the Āgamas, the Tantras and the Śilpaśāstras. Although casual references are frequently met with in almost all the Purāṇas, yet some of them have treated the subject more systematically. Some of the Purāṇas like the *Agni*, the *Matsya* and the *Viṣṇu* contain sections dealing with the study of the images. Of these, the *Viṣṇu Purāṇa* has a masterly treatise on Indian iconography and painting, known as the *Viṣṇudharmottara*, which is a veritable encyclopaedia on Hindu iconography. The principal Āgamas dealing with the subject are the *Kāraṇāgama*, the *Sūprabhedāgama*, the *Amśumadbhedāgama* and the *Vaikhānasāgama*. These Āgamas contain elaborate details about the materials connected with the preparation, consecration and worship of several of the deities. Similarly, the Śilpaśāstras, the Śākta Tantras and the Samhitās also deal with the one or the other aspect of iconographic interest.

Besides these is the *Bṛhatsamhitā* of Varāhamihira which has a separate chapter dealing with iconography and iconometry. It has also two chapters, one on the installation of the images and the other on the selection of material for the construction of the images.

Reference may also be made to the various *dhyāna mantras* of different deities which are incorporated in the works on rituals connected with the different cults. They are the *dhyānas* of different deities belonging to various Brahmanical cults and the *dhyānas* of the *sādhanas* of the deities belonging to the Vajrayāna Buddhism which present clear cut concept of the god in which his main iconographic features are given.

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[1] *JISOA*, *II*, 1934, p.71.

It is, however, not easy to determine the dates of the various texts and arrange them chronologically. The date of the *Bṛhatsamhitā* has been fixed definitely in the 6th century A.D. Similarly Someśvara Bhūlokamalla wrote his work, the *Mānasollāsa* or *Abhilasitārthachintāmani*, in the 12th century A.D., and Sūtradhāra Maṇḍana wrote the *Rūpamaṇḍana and the Rūpāvatāra* in the 15th century A.D., while Hemādri compiled his work in the 13th century A.D. One of the *Sādhanamālā Mss* is dated in the Newari era 285, corresponding to 1165 A.D., and the *Niṣpannayogāvali* is from the pen of Mahāpaṇḍita Abhyākara Gupta of the Vikramaśīla Mahāvihāra, who flourished in the time of the Pāla ruler Rāmapāla (c. 1077-1130 A.D.). But as Dr. J.N. Banerjea has rightly observed, we are faced with a great difficulty when the question of the age of the bulk of the texts like the Purāṇas, the Āgamas and the Tantras is being taken up. 'The dates of most of these source books are not definitely known, and it is likely that many of them were composed at different periods.[1] As suggested by Banerjea, 'some at least of the iconographic features of many of the Brahmanical divinities were based on the partially defined anthropomorphism or theriomorphism of their Vedic counterparts.'[2]

It would, however, be not out of place if some of the salient features of the present work are enumerated here. Firstly, as far as it could be possible, no pains have been spared to make the study of the bronzes obtained from different places in Bihar sufficiently comprehensive. Secondly, an attempt has been made to make a study of the bronzes in such a manner that they may suggest the development of the bronze art in Bihar in ancient period. Thirdly, the representations of the various deities in metallic pieces have been discussed separately with a vew to studying their individual iconographic features. Fourthly, wherever it could be possible, an attempt has been made to correlate the textual description of the deities with their various kinds of representations in the bronzes. Fifthly, an endeavour has been made to reconstruct the dress and ornaments as revealed by the study of the bronze images of the gods and the goddesses. And lastly, an effort has also been made to present the result of the chemical analyses of the bronze pieces from Chausa, Nalanda and Kurkihara.

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[1] Banerjea, J.N., *DHI*, p. 25.

[2] *Ibid*, p. 27.

1

Find-Places of Bronzes in Bihar

Bronze images, like stone sculptures, are of immense value for the study of Indian art and iconography. In Bihar, bronzes have been found from about a dozen of places, such as Chausa near Buxar in the district of Bhojpur, Sultanganj in the district of Bhagalpur, Belwa in the district of Saran, Nalanda in the district of Nalanda, Kurkihara and Fatehpur in the district of Gaya, Chandipore near Patharghat in the district of Bhagalpur, Imadpur near Hajipur in the district of Vaiśālī, Dhanurabasti in the district of Muzaffarpur and Aluara near Chandankiyari in the district of Dhanbad. A few plaques of gold have also been found at Patna (ancient Pāṭaliputra) in the district of Patna, Lauriyā-Nandangarh in the district of Champaran and Sultanganj in the district of Bhagalpur. It may be noted that all the bronzes from Chausa and Aluara are exclusively Jaina bronzes, and no Jaina bronzes have been discovered elsewhere in the state of Bihar. While the bronzes from Imadpur and Dhanurabasti and the gold plaques from Patna, Lauriyā-Nandangarh and Sultanganj are all Brahmanical, those from the remaining places are both Buddhist and Brahmanical. It would, therefore, be worthwhile discussing the various places in Bihar which have yielded metal images and plaques of different dates.

PATNA

Patna is well known to have been the modern name of ancient Pāṭaliputra which succeeded Rājagṛha as the capital of the kingdom of Magadha towards the middle of the 5th century B.C. in the time of Udāyin or Udāyibhadra, the son and successor of Ajātaśatru and the grand-son of Bimbisāra. The Purāṇas, however, insert after Ajātaśatru another king named Darśaka;[1] but Geiger considers the Purāṇic version as 'certainly an error'.[2] However, under the Mauryas, it became ths imperial capital of India. Megasthenes, the Greek envoy, who resided at the court of Chandragupta Maurya about 300 B. C., presents a striking picture of its glory at some length.[3] "Occupying a narrow parallelogram about nine miles long and a mile and a half broad, it ranged along the banks of the Ganges like an immense castellated breakwater, surrounded by a stupendous timber palisade, with loopholes for archers and protected externally by a wide and deep moat. At intervals were bastions with towers, over five hundred in number, and it was entered by as many as sixty-four gates."[1] The old sites of Patna were excavated during 1911-15, 1926-27 and 1951-55 at Kumrahar and Bulandibagh which brought to light ruins of old brick structures ranging in date from the time of the Mauryas.[2] At Bulandibagh was also discovered, below the level of the brick work of the late Gupta date, a long wooden structure which may have formed part of wooden palisade of Pāṭaliputra referred to by Megasthenes. But no bronze images are reported to have been found in course of the excavations or explorations of the sites of Patna. However, it is of interest to note that a unique gold plaque (about 2½ inches in height) was picked up by the servant of R.K. Jalan of Patna City and deposited in the Jalan Museum.[3] According to K.P. Jayaswal, the plaque represents Śiva and his consort Pārvatī and it can be dated in the Mauryan or pre-Mauryan period.[4] The plaque was found on the site of the Patna fort where it had been buried underground. It may also be noted that it was in the neighbourhood of the fort itself that the stone image of the Didarganj Yakṣī, which is presently housed in the Patna Museum, was recovered.[5]

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[1] Pargiter, F.E., *Dynasties of the Kali Age*, p. 21.

[2] Geiger, *Mahāvastu*, p. xlv; Sinha, B. P., *Camprehensive History of Bihar*, p. 35.

[3] Mc Crindle, J. W., *Ancient India as Described by Megasthenes*, p. 66.

LAURIYĀ-NANDANGARH

A large village in the district of Champaran, Lauriyā-Nandangarh is situated at a distance of about 22 kms. to the north-west of the town of Bettiah. Besides an inscribed monolithic pillar of the time of Aśoka, there are hardly half a mile from the village fifteen *stūpas* in three rows, each row upwards of 200 feet long, the first beginning near the pillar and running east to west, while the other two running at right angles to it and almost parallel to each other. Two of the four mounds in the north-to-south rows, excavated by Bloch in 1905-06, yielded at a depth of 6 to 12 feet (probably meaning 6 feet in one case and 12 feet in the other) from the top surface "a small deposit of burnt human bones mixed up with charcoal and a small gold leaf with the figure of a standing female stamped upon it."[6] The core of the mound, according to Bloch, was built of layers of yellowish clay, a few inches in thickness, with grass and leaves laid between them.[7] Further down, in one of them, he found the stump of a wooden post. His conclusions were that the mound had some connection with the funeral rites of the people who erected them, and he found an explanation of the phenomena encountered by him in the cremation and post-cremation rites prescribed in the Vedas. After him, the mounds came to be known, rather loosely, as the Vedic burial mounds.

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1. Brown, p., *Indian Architecture*, p. 6.
2. Cf. *ASIAR*, 1912-13, pp. 53ff; *Prog. Rep.*, *ASI*, *EC*, 1912-13, pp. 55ff; 1913-14, pp. 45ff; 1915-16, pp. 27ff; *ASIAR*, 1926-27, pp. 135ff; Altekar, A. S. and Mishra, V. K., *Report on Kumrahar Excavations*, 1951-55.
3. *JISOA*, II, 1934, p. 1 and plate.
4. *Ibid.*
5. *Ibid.*
6. *ASIAR*, 1906-07, pp. 119ff, fig. 4 and 1935-36, pp. 55ff.
7. *Ibid*, 1906-07, pp. 119ff.

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The gold leaf unearthed at Lauriyā-Nandangarh, as already referred to, has the figure of a nude female stamped upon it.[1] She cannot be definitely named; but she has usually been interpreted as the Mother Goddess in her aspect as Mother Earth. Bloch, on account of her association with the funeral mounds, takes her to be a Vedic Earth Goddess.[2] Standing in a strictly frontal pose, she is completely nude with her sex emphasised and also characterised by an exaggerated hip, a narrow waist and full breasts (heavy hip denoting maternity and fertility and breasts the bounty of life). She has thus unmistaken characteristics associating her with the Mother Goddess of the Indus Valley period. Bloch has assigned the Lauriyā-Nandangarh gold leaf figure to the pre-Mauryan period in the 8th-7th century B.C.[3]; it is, however, possible to regard it somewhat later. Similar figures have been found in the *stūpa* at Piprahwā in the Basti district of Uttar Pradesh which are datable in the 4th-3rd century B.C.[4] and at Tilpat near Delhi.[5]

CHAUSA

Chausa is situated at a distance of 11 kms. east of Buxar in the district of Bhojpur. A hoard of eighteen Jaina bronzes was accidentally discovered at this place from a field in the year 1931. The hoard includes sixteen bronze images of the Tīrthaṅkaras, a *dharmachakra* on a post and a *kalpavṛkṣa*, the latter two being undoubtedly of religious significance connected with Jainism. Of the sixteen images of the Tīrthaṅkaras, ten images are represented standing in the *kāyotsarga* pose and the remaining six images are seated in the *dhyāna-mudrā*. These bronzes have already been published by H. K. Prasad.[6] While H. K. Prasad has placed the *dharmachakra* and the *kalpavṛkṣa* in the Śuṅga period,[7] Karl Khandalwala is disposed to suggest a date somewhat later than the Śuṅga period[8] and Debala Mitra has ascribed them to the lst century A. D.[9] The ten standing images of the Tīrthaṅkaras, on the basis of their comparison with the Mathura Jaina sculptures, have been assigned by H.K. Prasad to the Kushan period[10] and Karl Khandalwala, as well, agreeing with him, has suggested that these statues can certainly be ascribed to the Kushan period.[11] But a study of these ten standing images of the Tīrthaṅkaras evidently suggests that they may be placed under two groups. While seven of the figures,[12] as suggested by H. K. Prasad and Karl Khandalwala, may be placed in the Kushan period, the remaining

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1. *Ibid.*, 1906-07, pp. 122-23, fig. 4.
2. *Ibid.*, p. 123.
3. *Ibid.*
4. Munshi, K. M., *Saga of Indian Sculpture*, p. 5
5. *Ibid.*, p. 5.
6. *Shri Mahabir Jaina Vidyālaya Golden Jubilee Volume*, part i, pp. 275ff.
7. *Ibid.*, p. 277.
8. *Lalit Kalā*, No, 14, p. 63.
9. Ghosh, A., *Jaina Art and Architecture*, I, p. 72.
10. *Shri Mahabir Jaina Vidyalaya Golden Jubilee Volume*, part i, p. 278.
11. *Lalit Kalā*, No. 14, p. 63.
12. PM Arch. Nos 6531, 6535, 6536, 6537, 6530, 6532, and 6534.

three,[1] on consideration of style, appear to belong to the early Gupta or the Gupta period. In this regard, the remark of Debala Mitra is significant that the standing images, all robeless, cover a wider period from the pre-Kushan to the Gupta period.[2] As *lāñchhanas* are depicted in none of the standing images, so Ṛṣabhanātha and Pārśvanātha alone can be identified by the locks of hair and the serpent hood respectively. There are two figures of Ṛṣabhanātha[3] and two figures of Pārśvanātha[4] among the standing images while the rest eight may simply be regarded as those of the Jaina Tīrthaṅkaras.

The six seated bronze images of the Tīrthaṅkaras have been placed in the early Gupta or the Gupta period by H.K. Prasad.[5] Karl Khandalwala, however, differing from him, is emphatic in suggesting that the images appear more likely to belong to the end of the Kushan period to the Kushan-Gupta transition style, about the middle of the 4th century A.D., rather than to the phase of the full-fledged Gupta art.[6] It is significant to note that R.N. Mishra has studied these images under the period 300 A. D. to 600 A.D.[7] These seated bronze images are all endowed with the simple charm, felicity of expression and dynamism. They have delicacy and refinement in their execution. Different limbs are quite in proportion to the bodies of the figures. Two of the Tīrthaṅkara images are even provided with their specific *lāñchhanas* (particular symbols). In view of all these developed features, these seated images, as suggested by H.K. Prasad, may be ascribed to the early Gupta period or to the full fledged phase of the Gupta art. Among these six seated images, two images, on account of the treatment of the locks of hair, may be identified as those of Ṛṣabhanātha[8] and two images, due to the presence of the crescent in the headdress may be taken as representing Chandraprabhā,[9] the remaining two being simply the images of the Jaina Tīrthaṅkaras.

SULTANGANJ

About 25 kms. due west of Bhagalpur, within the district of Bhagalpur, Sultanganj is situated on the southern bank of the Ganges on the Kiul-Sahebganj section of the Eastern Railway. The place is famous for its rocky island in mid-Ganges called Jahangira with an imposing shrine atop the island locally known as the Ajgaibinatha temple. The gigantic mass of the granite blocks on the island are covered with sculptures carved in high relief which have become mostly weather-worn by the ravages of time.[10] The sculptures

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[1] PM Arch. Nos. 6533, 6538 and 6539.

[2] Ghosh, A., *Jaina Art and Architecture*, I, p. 72.

[3] PM Arch. Nos. 6538 and 6539.

[4] PM Arch. Nos. 6531 and 6533.

[5] *Shri Mahabir Jaina Vidyālaya Golden Jubilee Volume*, part-i, p. 279.

[6] *Lalit Kalā*, No. 14. p. 63.

[7] Ghosh, A., *Jaina Art and Architecture*, p. 125.

[8] PM Arch. Nos. 6553 and 6554.

[9] PM Arch. Nos. 6551 and 6552.

[10] Buchanan, *Bhagalpur*. pp. 90-92; *ASR* (Cunningham), XV, pp. 20ff and X, pp. 127-28

represent both Brahmanical and Buddhist divinities and stylistically belong to the late Gupta period.[1] A little west of Sultanganj is a large mound which is locally known as the Karṇagarh. According to Buchanan, the mound resembles exactly the mound of the same name at Champānagar near Bhagalpur, though it is not so large as the latter one.[2] At Sultanganj itself have been discovered the ruins of monastic establishments with cells, verandahs and pillars.[3] By the side of what has been called the pillared hall was found a colossal image of the Buddha in 1864, about 7 feet and 3 inches in height, made out of copper and represented as standing in the attitude of affording protection (*abhayamudrā*).[4] By far the sublimest creation of the eastern idiom and a rare masterpiece of Indian art, the image of the Buddha is presently housed in the Museum and Art Gallery at Birmingham. The colossal copper image, which belongs to the Gupta period, has been cast in two layers-the inner one in segments on an earthen core and held together by thick iron bands. The casting of the face down to the knee was effected in one piece, the lower parts down to the knee in another, and the legs, feet, hands and back in several pieces.[5] As remarked by V.A. Smith : "It is perhaps more closely akin to the Sarnath than to the Mathura image."[6] The robes are almost smooth with the folds marked very faintly. The transparency of the garment is clearly marked. The left foot is broken above ankle, otherwise it is perfectly intact. According to V.A. Smith, the earliest possible date of the copper image is indicated by the discovery of a coin of the last Western Ksatrapa ruler accompanied by one of Chandragupta II Vikramaditya.[7] The sculpture may, therefore, be dated in the early 5th century A.D. The copper image in itself is unique in the realm of Indian art and a monument to the artistic genius of the ancient sculptors of Bihar. Spirituality, divine assurance, compassionate grace and the serenity of expression on the face of the image are but remarkable.[8]

It may, however also be added that recently some labourers, while digging a well at Sultanganj, came upon a few gold ornaments and two gold coins along with a small gold statuette of the goddess of learning Sarasvatī, all belonging to the Gupta period.[9] The report regarding the discovrey of these objects has yet to be confirmed; nevertheless it indicates the importance and antiquity of the place.

From Sultanganj has also been found a gold repousse, oval in shape, which depicts a female figure, putting on a number of ornaments and holding a lotus flower in the left hand. The figure has been identified as goddess Lakṣmī. The gold repousse is also assigned

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1. *JBRS*, XLIX, 1963, pp. 137ff.
2. Buchanan, *Bhagalpur*, pp. 89-90; *ASR* (Cunningham), XV, pp. 30-31.
3. Mitra, R.L. in *JASB*, XXXIII, 1864, pp. 360ff.
4. *Ibid*.; of. also *The Way of the Buddhā*, Section V, fig. 11.
5. Sinha, B. P., *Comprehensive History of Bihar*, I, ii, p. 212.
6. Smith, V. A., *Fine Art in India and Ceylon*, p. 171, fig. 118.
7. *Ibid.*, p. 172.
8. Sinha., B. P., *Comprehensive History of Bihar*, p. 212.
9. *Hindusthan Standard* (Delhi Edition), May, 23, 1960.

to the Gupta period.[1]

BELWA

A village in the district of Saran, Belwa is situated at a distance of about 8 kms. To the north-west of the town of Gopalganj. A prominent mound in the vicinity of the village, when excavated in the year 1919, yielded remains of a large temple with subsidiary shrines attached to it and its enclosure wall.[2] The main temple consisted of two shrines placed side by side, one being dedicated to lord Visnu and the other to Śiva.[3] The temple, on the evidence of the sculptures and other datable objects obtained from there, may be supposed to have belonged to the mediaeval period. But then, the mediaeval temple itself was constructed on the ruins of a temple of still earlier period, which can be dated not later than the 6th century A. D. In the opinion of Pandey, the earlier temple may have been destroyed by the Chinese general Wang-hiuentse, who had ravaged the country in c. 647 A. D., While the mediaeval temple was destroyed in the 13th century A. D. or even later.[4] In course of excavations conducted at Belwa, besides a stone of Viṣṇu, were found three bronze statuettes, two of them representing Śiva-*liṅgas* and the third perhaps the Buddha under the sacred Bodhi tree.[5] One of the Siva-*liṅgas* is of the *chaturmukhi* type provided with four faces superimposed on the four sides of the *liṅga* proper. The Siva-*liṅgas* are presently preserved in the museum at Patna and have been placed in the mediaeval period.[6]

NALANDA

Nalanda, about 95 kms. south-east of Patna and 12 kms. north of Rajgir, the ancient Rājagṛha, has been famous for the monastic establishments that played very significant role in the history of the later-day Bnddhism. According to the traditions, the place was visited several times by the Buddha and Mahāvīra too had spent here as many as fourteen rainy seasons.[7] The early history of the monastic establishments at Nalanda can be traced back to the time of the great Mauryan monarch Aśoka, for, according to Tāranātha, the Tibetan Lama, he gave offerings to the Chaitya of Sariputra that existed there and also erected there a temple.[8] But excavations at Nalanda have not yet revealed any proof that is was occupied prior to the time of the Imperial Guptas. No doubt, it began to assume importance from the time of the late Gupta monarchs (5th-6th centuries A. D.).

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[1] *Bulletin of the Prince of Wales Museum*, No. 8, p. 13, fig. 160; *PMCA*, p. 350, pl. LVIII (PM Arch. No. 4460).

[2] *ASIAR*, *Eastern Circle*, 1918-19, pp. 46-47.

[3] Sinha, B.P., *Comprehensive History of Bihar*, I, ii, pp. 537-38.

[4] *ASIAR*, *EC*, 1918-19, pp. 46-47.

[5] *Ibid.*

[6] *PMCA*, p. 162 (PM. Arch. Nos. 2767 and 2768).

[7] Ghosh, A., *Nalanda*, p. 2.

[8] Schiefner, F. A., *Taranatha's Geschichte des Buddhismus in Indien*, pp. 65 ff.

Inscriptions, seals and other remains coupled with references in literature provide a glimpse into the flourishing state of the monastic establishments at this site from the 5th to the end of the 12th centuries A. D. Hiuen-Tsang, the celebrated Chinese pilgrim, who stayed for some time in the monastery at Nalanda, presents a detailed and graphic account of the different establisments. According to him 'a former king of the country named Sakrāditya selected by augury a lucky spot' and built here a monastery and that his successors, Buddhagupta, Tathāgatagupta, Bālāditya and Vajra built some monasteries nearby.[1] Sakrāditya of Hiuen Tsang having been identified with Kumāragupta I,[2] it was during the regime of Kumāragupta I that the monasteries at Nalanda were founded. That the monasteries at Nalanda were the creations of the Gupta monarchs beginning with Kumāragupta I receives further confirmation from the fact that Fa-Hien, the Chinese pilgrim, who visited India early 5th century A. D. in the time of Chandragupta II Vikramāditya, does not mention the monastic establishments at Nalanda. He speaks of the village Nalo, the place of the birth and death of Sāriputra and of a *stūpa* existing there (which may have been the *stūpa* of the time of Aśoka).[3] This place may have been Nalanda; but non-mention of any other monument except a *stūpa* by a person no less than Fa-Hien himself is highly significant.[4] In the time of Harṣa (A. D.606-647), when the Chinese pilgrim Hiuen Tsang visited India, Nalanda was the chief focus of the Mahāyāna cult. The conduct of its monks was regarded as the ideal to be followed by the Mahāyāna world and its teachings formed the code of the Mahāyāna theology all over the Buddhist world.[5] I- Tsing, who reached India in 673 A. D. and studied at Nalanda for a considerable time, also testifies to the strict rules of discipline that the Buddhist monks observed.[6] It received liberal royal patronage under Harṣa and the Pāla rulers who held Eastern India from the 8th to the 12th centuries A. D.

The ruins of Nalanda, which lie close to the village of Bargaon, extend over a large area and consist of a series of brick temples and monasteries, a large number of which were excavated in 1916 and the following years. The monasteries at Nalanda not only accommodated the Buddhist monks but also flourished as a great centre of learning. Scholars of great repute, even from foreign lands, very often visited the Nalanda Mahāvihāra and studied there. The monastic establishments at Nalanda also functioned as an important centre of fine arts. It was rather the seat of a flourishing school of casting bronze images. Archaeological excavations conducted at Nalanda for several seasons brought to light, besides stone sculptures, a sufficiently large number of bronze statuettes.[7] There is a

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1. Beal, S., *Buddhist Records of the Western World* (*by Hiuen Tsang*), II, pp. 167ff.; cf. also Beal, S., *Life of Hiuen Tsang*, pp. 109ff.
2. Sankalia, H. D., *The University of Nalanda*, p. 62.
3. Legge, J., *Travels of Fa-Hien*, p. 81.
4. Ghosh, A., *Nalanda*, p. 5.
5. Beal, S., *Life of Hiuen Tsang*, pp. 177ff.
6. Takakusu, J., A *Record of the Buddhist Religion* (*by I-Tsing*), p. 135.
7. *ASIAR*, 1915-16 onwards; cf. Broadley ,A. M., *Ruins of the Nalanda Monastery at Bargaon.*

highly interesting reference furnished by the Chinese pilgrim Hiuen Tsang according to which he saw a gigantic copper image of the Buddha, about 80 feet in height, which was set up by king Purṇavarman, 'the last of the race of Aśoka-rāja', belonging to the early 6th century A.D.[1] The colossus no longer exists; but other remains at Nalanda have preserved evidence of advanced artistry. It is very likely that the two famous artists, Dhīmān and his son Viṭapāla, of whom the 17th century Tibetan Lama Tāranātha records in glowing terms as having founded a school of sculpture, bronze casting and painting in eastern country, flourished in the wealthy monastic establishments of Nalanda.[2] They belonged to the 9th century A. D., when the Pāla rulers Dharmapāla and his son Devapāla ruled in Magadha. The discovery of a metal smelting furnace, with metal pieces and slags in it, in the Temple Site No. 13, proves beyond doubt that metal objects were cast at Nalanda.[3]

The bronzes from Nalanda, which are characterised by the richness, variety and exuberance of the material continuing to be still unrivalled, depict a number of subjects. Nalanda, having flourished mainly as a great centre of Buddhist learning – theology and ritual, it is but legitimate to find that most of the bronzes from this place should have depicted the Buddha, the Bodhisattvas and other minor Buddhist gods and goddesses in various postures and displaying various attitudes. Besides the Buddhist deities, the Nalanda bronzes also represent some of the Brahmanical deities like Viṣṇu, Balarāma, Umā-Maheśvara, Sūrya, Gaṅga, Sarasvatī, etc. It is certainly intriguing to find the images of the Brahmanical deities, by no means in a negligible number, in the centre of Buddhist theology and ritual. The presence of the images of the Brahmanical deities at Nalanda and so also at other centres of Buddhist learning, no doubt suggests that their introduction and existence at these centres were at least tolerated by the Buddhists. But it has also to be remembered that it was an age when the Buddhists had conceived and produced images like those of Trailokya-Vijaya trampling on the Hindu deities Siva and Pārvatī, Aparājitā trampling on Gaṇeśa and Vidyujjavālākarālī whose vehicle consists of such mighty Brahmanical divinities as Indra, Brahmā, Viṣṇu and Siva and who carries the severed head of Brahmā in one of her hands, and such images have mainly been found in and around the region of Nalanda. It is undoubtedly true that there were mutual exchange and borrowing of deities; but it would be too much to think that the Brahmanical deities, the images of whom have been found at Nalanda, were ever absorbed in the Buddhist pantheon. However, the presence of the Brahmanical deities at the centres of Buddhist learning may also be ascribed to the sincere efforts having been made by certain sections of the people on both the sides for bringing about real rapprochement and reconciliation between the members of the rival sects during the mediaeval period.

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[1] Beal, S., *Buddhist Records of the Western World* (*by Hiuen Tsang*), II, p. 118.

[2] Diwakar, R. R., *Bihar Through the Ages*, p. 359.

[3] Ghosh, A., *Nalanda*, p. 28.

It may, however, be noted that considering the vastness of the Nalanda ruins, large stone images, as compared to those found from Sarnath and elsewhere, are remarkably much smaller in number at Nalanda. As suggested by A. Ghosh, the Nalanda artists seem to have taken great delight in modelling small pieces which afforded ample scope for minute details and careful execution.[1] He further remarks that this was due to the fact that the major portion of the creative urge of the artist was directed to the production of the bronze images which, of necessity, could not be conceived and executed on a grand scale.[2] It appears that metal casting may have formed a part of the curriculum at Nalanda.

With a few exception of the bronzes which may be assigned to the Gupta period, the images of Nalanda mostly date from the Pāla period, the best pieces in them belonging to the time of the Pāla supremacy or rather to the reigns of the Pāla rulers Dharmapāla and Devapāla which extended over about three quarters of a century from about 780 A.D. to 853 A. D.

KURKIHĀRA

Kurkihāra is a village of considerable importance in the district of Gaya, situated at a distance of about 26 kms. from Gaya town and 5 kms. due north-east of Wazirganj, a railway station on the Gaya-Kiul section of the Eastern Railway. The village suddenly shot into importance in the year 1930 when about two hundred and forty bronze pieces were accidentally discovered by the local landlord. In the opinion of Sir Alenxander Cunningham, the place represented the ancient village of Kurak-vihāra, which is a contracted vernacular form of Kukkuṭapāda-vihāra or the 'Cock's Foot Monastery'.[3] The name has been evidently derived from Kukkuṭapāda-giri or 'Cock's Foot Hill', described by both Fa-Hien and Hiuen Tsang, as also in several Buddhist treatises, as the scene of some of the miracles, as well the final disappearance of Kāśyapa, the celebrated disciple of the Buddha. On this account, the place was also known as the Gurupāda Parvata or the 'Hill of the Venerable Teacher'. It is further said that is on the hill here that Maitreya, the Future Buddha, is to make his appearance and take over the charge of the religion along with the *chīvara* or mantle of the Buddha which the latter entrusted to Kāśyapa.[4]

The village was already known on account of its antiquarian remains having been brought to light by Kittoe as early as 1846 when he found "innumerable idols, chiefly Buddhas, some of great size and very beautifully executed" and also saw "rows after rows of Chaityas extending north and south for several hundred feet and isolated buildings and

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1. Ghosh, A., *Nalanda*, p. 35.
2. *Ibid.*, p. 35.
3. *ASR* (*Cunnigham*), I, pp. 15-16.
4. *Ibid.*, XV, p. 5 and Bhattacharyya, B., *The Indian Buddhist Iconography*, p. 14.

tanks in every direction for a mile and more around."[1] He was at the site again in 1848 when he collected as many as "ten cart-loads of idols, all Buddhist and many of the Tantric period,[2] some of which came to the Asiatic Society of Bengal and eventually transferred to the India Museum at Calcutta.[3]

There exist three well defined mounds in the close vicinity of the village and one of them is larger than the other two mounds. The main mound measured six hundred feet square and about 25 feet in height. These mounds provided bricks as material for constructing houses to the local people. While quarryiug was going on at the main mound for obtaining bricks for putting up a new structure by the then landlord in the year 1930, the spade accidentlly struck a hoard of bronzes 'which had been carefully stowed away and buried in the corner of a room, a little below the ground level of the street and some fifteen feet below the top of the mound. Smaller pieces were packed in earthen jars and large ones were piled on the ground, the heaviest ones downmost.'[4] The metal images buried in the monastery evidently suggests that the religious foundation had existed there for several centuries. K.P. Jayaswal points out that these metal images from Kurkihāra, like the metal of the Bodhgaya temple, were carefully concealed by the monks in order to save them from the hands of the invanding Muslim army which was advancing in c.1197 A.D.[5] It is well known historical fact that Bihar was ruthlessly overrun by the Muslim army towards the end of the 12th century A.D. which resulted in the destruction or several Buddhist monastic establishments like those at Nalanda, Odantapuri and Vikramaśīla. The bronzes discovered at Kurkihāra now form the proud possession of the archaeological museum at Patna.[6]

Altogether two hundred and thirty metallic pieces reached the Patna Museum. Of these bronzes, one huadred and fifty-six are the images of the deities, while the rest include pedestals, conches, miniature crystal *stūpas*, bells, umbrellas, etc. Among the images, only eight are Brahmanical, while the remaining ones are all Buddhist, of which as many as fifty-one represent the Buddha, which include a peculier group of representations of the Buddha wearning a crown, a representation which is otherwise 'unorthodox' or 'uncanonical' from the Buddhist point of view. The Buddhist images represent mostly the goddess Tārā, Bodhisattva, Avalokiteśvara and Mañjuśrī and others.[7] Some of the images appear to be gold-plated and some of the images which are decorated have sockets in the orna–

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1. *JASB*, 1847, pp. 275-76.
2. *Ibid.*, 1848, pp. 234ff.
3. Anderson, *Catalogue and Handbook of the Archaeological Collection in the Indian Museum*, part ii, p. 70.
4. *JISOA*, II, 1934, pp. 70-71. The bronze images from Jhewari in the district of Chittagong were found similarly collected at one spot (*ASIAR*, 1927-28, p. 184) and so also the bronzes discovered at Nagapatam in South India were similarly hoarded. (*ASIAR*, 1927-28, p. 150).
5. *JISOA*, II, 1934, p. 71
6. *PMCA*, pp 125-59.
7. *Ibid*

ments and the crowns which were originally set with precions stones. A fine gold-plated image of Padmapāṇi, which was seen in the house of Rai Hari Prasad at Gaya, the landlord of Kurkihara, still bears an emerald in the crown.[1] Some of the bronze images from Kurkihāra have still their eyes, *tilakas* and even ornaments inlaid with silver which is alloyed with tin.[2] There were also a few images of solid silver discovered at Kurkihāra; but they did not reach the museum.[3]

The bronzes from Kurkihāra in the Patna Museum undoubtedly from the biggest metal group of a definite period. There are, however, a few pieces which can be regarded as pre-Pāla; but the collection as a whole belongs to the Pāla period. It is certain that one hundred and five of the bronzes are inscribed,[4] though A. Banerji Shastri, who transcribed all the inscriptions in 1940, mentions only ninety-three inscriptions on these bronzes[5]. The inscriptions usually contain the Buddhist creed formulae,[6] some mention the names of the donors, their fathers, names and the names of the country they hailed from, for instance Jessur (Jessore) and Malaya (Mullye?). The name Mallapore occurs also in one of the inscriptions on the bronzes and may be the same as Mullye referred to by Kittoee There are, however, a few bronze pieces from Kurkihara which bear the names of the Pāla rulers and their regnal years suggesting the dates when the images were cast. The reading of eight such inscribed images is almost certain, viz. (i) the bronze image of the Brahmanical god Balarama dated in the 9th regnal year of the Pāla ruler Devapāla[7] (i. e. c. 819 A. D.), (ii and iii) the two images of Vasudhārā, cast by the same artist described as a resident of Śrīmad Āpaṇaka Mahāvihāra, almost duplicates, dates in the 32nd regnal year of king Rājyapāla[8] (i. e. c. 948 A. D.), (iv) the image of Umā-Maheśvara, also dated in the 32nd regnal year of king Rājyapāla[9] (i. e. c. 948 A. D.), (v) a pedestal having two Nāgas rising from the womb of the earth which was cast in the reign of king[10] (the regnal year being not given), (vi) a small figure of Chuṇḍā executed in the 31st regnal year of king Mahipāla[11] (i. e. c. 1019 A. D.), (vii) crowned Buddha in *abhaya-mudrā*, cast in the third yenr of Vigrahapāla III[12] (i. e. c. 1056 A. D.) and (viii) another image of crowned Buddha, executed on a somewhat smaller scale, though almost a duplicate of

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1. Saraswati, Sarkar, etc., *Kurkihara, Gaya and Bodhgaya*, p. 8.
2. *Ibid.*, p. 8; *JISOA*, II, 1934, pp. 73 and76.
3. *Ibid.*, p. 72.
4. *Ibid.*, p. 71.
5. *JBROS*, XXVI, pp. 236ff.
6. '*Ye darmā hetu-prabhavā hetuṁ tesāṁ Tathāgato hy-avadat tesāṁ cha yo nirodha evaṁ-vādi Mahā Sramaṇaḥ*' (Tathāgata has revealed the cause of those phenomena which proceed from a cause as well as the means of their prevention. So says the Great Monk).
7. *JISOA*, II, 1934, pp. 71-72, pl. XXVIII.1.
8. *Ibid.*, p. 72, pl. XXXII. 1 and 3.
9. *Ibid.*, p. 72, pl. XXXII. 2.
10. *Ibid.*, p. 72 pl. XXXIV. 1.
11. *Ibid.*, p. 72, pl. XXXIV. 2.
12. *Ibid.* p. 72, pl. XXXIII. 1.

the preceding one, cast in the 19th year of Vigrahapāla III[1] (i. e. c. 1072 A, D.). The dated images thus cover a period of about two centuries and a half from the time of Devapāla to Vigrahapāla III. The numerous bronze pieces which bear undated inscriptions consisting monstly of the Buddhist creed, are referable to the 10th and the 11th centuries A. D.

Of the bronzes from Kurkihāra, the earliest one seems to be the gilt Buddha represented in the attitude of conferring boon (*Varada-Mudrā*).[2] Unfortunately, the image does not bear any inscription; but stylistically it can with somewhat certainty be placed in the neighbourhood of the Gupta tradition and may be coeval in date with the Sultanganj copper Buddha ascribed to the 5th century A.D. Though standing in the attitude of conferrīng boon, the Buddha is contemplative, as if looking inwards. It is the most corroded piece of the group and forms a class by itself. Next comes the Buddha standing in the attitude of affording protection (*abhaya-mudrā*), having both the face and its expression softer and just beginning to tend to the feminine type which consciously resorted to in the Pāla art.[3] Then comes in point of age the inscribed though not dated image of the Bodhisattva Vāgīśvara, dedicated by Maleka of Bali island. On palaeographic ground, the image can be dated in c. 8th century A.D.[4] All the remaining bronzes, on the basis of the inscriptions, which they bear, can, as already mentioned above, be put in the Pāla period in between the 9th and the 11th centuries A.D. It may, however, be noted that the metal images from Kurkihāra bear closest affinity with the contemporary ones from Nalanda.

FATEHPUR

Fatehpur, the headquarters of an administrative Block of the same name, in the district of Gaya, recently came into limelight, more particularly for the students of Indian art, on account of a hoard of twelve bronzes having been obtained from Jaipurgarh, a nondescript place, in its vicinity. Fatehpur is barely 2 kms. from Paharpur, a railway station on the Grand Chord section of the Eastern Railway, situated at a distance of 32 kms. from Gaya. The place does not find mention in any of the old records; but, in view of the existence of a number of small ancient mounds in the neighbourhood, its historicity cannot be doubted. The fact is further corroborated from the finds of the bronze images alone with some stone sculptures, which are presently preserved in the archaeological museum at Gaya. These bronzes, which bear the imprint of the artistic skill of the anonymous artists who did cast them, are practically of the type and style as those already discovered long back at Nalanda in the district of Nalanda and Kurkihāra in the district of Gaya. It would be found interesting to note that Fatehpur itself is situated hardly at a distance of 20 kms. from Kurkihāra, the veritable mine of the bronze images. The bronzes, though much smaller in number, are, like those from Nalanda and Kurkihāra, both Buddhist and Brah-

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1. *Ibid.*, p. 72, pl. XXXIV. 3.
2. *Ibid.*, pp. 72-73, pl. XXIX. 1; Saraswati Sarkar, etc., *op. cit.*, fig. 6.
3. *JISOA*, II, 1934, p. 37; pl XXXI. 3; Saraswati, Sarkar, etc., *op. cit.*, fig. 3.
4. *JISOA*, II, 1934, p. 73, pl. XXVIII. 3.

manical. The twelve bronzes in the Fatehpur hoard can, therefore, be broadly classified as Buddhist and Brahmanical, there being ten Buddhist and only two Brahmanical images. The deity-wise break-up of the Buddhist images are : Buddha-one image, Maitreya-four images, Avalokiteśvara (Saḍakṣarī Lokeśvara)-one image, Mahāśrī Tārā-two images, Hāritī-one image and bronze model of the Mahābodhi temple-one; while the Brahmanical images are one each of Viṣṇu with Lakṣmī and Sarasvatī and Gaṇeśa. All the Fatehpur bronzes are artistically highly developed and stylistically can be linked with the later images of Kurkihāra and stone sculptures of the late Pāla period, and as such these statuettes may safely be ascribed around the 11th-12th century A.D.

CHANDIPORE

Chandipore is a village close to Patharghaṭa, about 13 kms. from Colgong (Kahalgaon), a railway station on the Kiul-Sahebganj section of the Eastern Railway, in the district of Bhagalpur. It was in the month of Māgha (January-February) in 1893 that the labourers of a contractor from Kahalgaon, while engaged in digging a *kuṅker* quarry in the village, came upon an earthen vessel (*hāṇḍī*) from a spot close to the Devīsthāna, still under worship by the villagers. Surprisingly enough, the earthen vessel contained one plaster (stucco ?) image of the Buddha and eight bronze pieces.[1] The eight bronzes, as mentioned by P.C. Mukherji,[2] represented (i) a portable sanctuary of eight-petal lotus with the figure of a goddess (identified as Vajratārā) in the centre and those of subsidiary goddesses in relief on the inner side of each of the petals, (ii) twelve-armed and four-faced Bhairava standing on two prostrate figures, (iii) a shrine of an image which is no longer existing, (iv) the Buddha in a seated posture of rather silvery appearance, (v) Padmapāṇi, (vi) Māyā Devī with the infant Bodhisattva, (vii) Tārā seated and (viii) Gaṇeśa. The images were first secured by the Paṇḍās of Patharghata who placed them in the cave at Baṭeśvarasthāna, a sacred site and bathing place on the bank of the Ganges. The images were, however, later on rescued by P.C. Mukherjee and presented to the Indian Museum at Calcutta.[3] R.D. Banerji, who illustrated six of the bronzes, has mentioned them as Vajratārā,[4] Trailokya-vijaya,[5] the Buddha seated in the *varada-mudrā*,[6] Maitreya,[7] Pārvatī with Kārttikeya,[8] and Varuṇa.[9] What appeared twelve-armed and four-faced Bhairava to

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[1] *Journal of the Buddhist Text Society*, 1894, Vol, II, part ii, pages ii and iii.

[2] *Ibid*, of. Bhattasali, N. K., *IBBDM*, pp. 45-46.

[3] Banerji, R. D., *EISMS*, p. 133.

[4] *Ibid.*, pl. LXXII. a and b (IM NO. 4551).

[5] *Ibid.*, p. 93, pl. XXXVII. c (IM No. 4552).

[6] *Ibid.*, pl. LXXI. e (IM No. 4554).

[7] *Ibid.*, pl. LXXI. i (IM No. 4555).

[8] *Ibid.*, pl. LXXIII. e.

[9] *Ibid.*, pl. LXXIII. d.

P.C. Mukherjee[1] is in reality the figure of the Buddhist deity Trailokya-vijaya[2] and so also the figure taken as Padmapāṇi[3] can be identified as Maitreya[4] on account of the presence of the dimunitive *stūpa* over the head of the deity. The bronze statuette taken by P. C. Mukherjee to be representing Māyā Devī with the Child Bodhisattva[5] has been regarded as representing Pārvatī with the child Kārttikeya by R.D. Banerji;[6] but as a matter of fact, there is nothing particular to identify the female figure to be that of Pārvatī. The image may, however, be taken as simply representing the Buddhist goddess Hāritī with a babe held by her left arm in her lap, for Hāritī, considered to be the protectress of the children, is a very popular Buddhist goddess frequently represented in Indian art. The figure taken by P. C. Mukherjee as Tārā,[7] presumably on account of somewhat developed breasts, actually represents a corpulent male figure. R.D. Banerji has identified the image as that of Varuṇa;[8] but the distinguishing marks of the deity are too blurred to be sure on that account. The eight bronzes from Chandipore, thus, represent : (i) Vajratārā, (ii) Trailokya-vijaya, (iii) a shrine with the deity now gone, (iv) the Buddha seated in the *varada-mudrā*, (v) Maitreya, (vi) Hāritī, (vii) Varuṇa (?), and (viii) Gaṇeśa. All these bronzes, on consideration of style, are ascribable to the 11th-12th century A.D.

IMADPUR

Imadpur is a village some 20 kms. north-east of Hajipur and 36 kms. south-west of Muzaffarpur on the road running between Hajipur and Muzaffarpur. A large mound nearby, about 100 feet square and 10 feet high , locally known as Jauri Dih (Burnt Mound), which was first noticed by one Lincke, who was then Engineer in the Tirhut State Railway Survey, some time before 1880, got the mound dug at some spots and the result of his work was published by Gorrick in his report for the year 1880-81.[9] As a result of digging were brought to light the ruins of old structures including a fort and underneath floor of the fort were found a number the brick of fragments of objects, clay utensils, balls, pieces of round stones and a caloined gold ring which broke into pieces when touched.[10] What is more interesting is that from the very spot were discovered three bronze pieces of considerable importance, all of them being inscr

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1. *Journal of the Buddhist Text Society*, 1894, II, ii, pp. ii and iii.
2. Banerri, R. D., *EISMS*' pl. XXXVII. c.
3. *Journal of the Buddhist Text Society*, 1894, II, ii. pp. ii, and iii.
4. Banerji, R. D., *EISMS*, pl. LXXI. i.
5. *Journal of the Buddhist Text Society*, 1894, II, ii, pp. ii and iii.
6. Banerji, R. D., *EISMS*, pl. LXXIII. e.
7. *Journal of the Buddhist Text Society*, 1894, II, ii, pp. ii and iii.
8. Banerji, R. D., *EISMS*, pl. LXXIII.d.
9. *ASR* (*Cunningham*), XVI, pp. 84-88, also Lincke in *Proc*, *ASB*, 1881, p. 9c.
10. *ASR* (*Cunningham*), XVI, pp. 84ff.

ibed.[1] These three bronzes included (i) a large group of three figures representing the goddess Ekānamśā flanked by Balarāma and Krṣṇa (Vāsudeva), with a devotee kneeling with his palms folded in *añjali-mudrā*, (ii) another group of three figures representing, according to Garrick, Nārāyaṇa (Viṣṇu) along with Lakṣmī and Sarasvatī and a devotee kneeling with both the palms folded, and (iii) the third group of five figures representing Gaṇeśa and Vīrabhadra flanking three Mātrkās (Mother Goddesses). Lincke also records the discovery of two brass images of Viṣṇu and Gaṇeśa, each with a short inscription in comparatively modern characters. These images were found by a villager near the mound.[2] Lincke also adds in his report that some fifteen years before him, four bronze idols were ploughed up from a land to the east of the village.[3] Thus, so far, nine bronze images in all are reported to have been obtained from this place. It may, however, be noted that excepting the two bronzes representing the Ekānaṁśā and the Mātrkā groups there is no trace of other images. These two bronzes, on the evidence of the inscriptions which they contain, can be assigned to the 11th century A.D.

DHANURABASTI

Dhanurabasti is a small village within the Katra police station of the district of Muzaffarpur. While the digging of a tank some thirty-five years back was going on in the village, three bronze images were recovered.[4] These bronzes represent the goddess Ekānaṁśā and the gods Balarāma and Kāṣṇa (Vāsudeva) forming the complete group of the Ekānaṁśā trio. While the goddess Ekānaṁśā is only two-armed, the two accompanying deities Balarāma and Kāṣṇa (Vāsudeva) are each four-armed. The Dhanurabasti trio is much similar in style and execution to the Imadpur example of the Ekānaṁśā group,[5] and as such can approximately be dated in the 11th century A. D.

ALUARA

Aluara, also known as Machuāṭāṇd Aluara, is a small village within the jurisdiction of the Chandankiyari police station of the Dhanbad district[6] situated near the South-Eastern Railway line running between Mohoda and Talgaria stations. Beglar, who visited the site in 1872-73, found the ruins of a large Buddhist temple along with the pieces of

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1. *Ibid.*
2. *Ibid.*
3. *Ibid.*
4. *JBRS*, LIV, 1968, p. 240, pl. XXIX.
5. Cf. *JASB*, *Let,ers*, XVI, pp, 147ff. and plate.
6. Prior to 1956, Aluara, unde. the Chandankiyari polico station, was under the jurisdiclion of the Manbhum district, major portion of which has now been transferred to west Bengal, but with the creation of the district of Dhanbad, the village remained in this newly created district of Bihar (Cf. Choudhary, P. C. Roy, *Dhanbad District Gazetteer*, Patna, 1964, p.).

door jambs and an architrave with the figure of the seated Buddha carved upon it.[1] The place is locally known as Mahādevasthāna. Beglar also noticed a few mounds, evidently the ruins of the temple, along both the banks of the river Damudā (or Damodara) between villages Aluara and Chechgaongarh.[2] It was in March 1947 that a hoard of twenty-nine Jaina bronzes was discovered accidentally from a field at Aluara while the earth was being dug up for preparing clay for building purposes.[3] All these bronzes are presently preserved in the museum at Patna. It would, however, not be out of place to mention that the region around the village Aluara in the Dhanbad district of Bihar and the Manbhum district now parcelled out to West Bengal was an important centre of Jainism in the mediaeval period. This extensive region is not only dotted with mediaeval Jaina temples; but there have also been found numerous sculptures representing Jaina Tīrthaṅkaras. Pakhira, nearly 40 kms. south-east of Purulia, the headquarters of the Manbhum district, has quite a large number of Jaina sculptures, the most notable among them being a colossal nude figure, 7.5 feet in height, representing a Jaina Tīrthaṅkara, being identified with Sreyaṁsanātha with the lotus symbol on the pedestal.[4] At Chharra, 7 kms. north east of Purulia, as well are ruins of old Jaina temples, besides there being the Jaina sculptures scattered all over the village.[5] Dharmasthana near Chharra has also numerous severely damaged Jaina sculptures of Tīrthaṅkaras. At Balrampur is found the ruins of an old Jaina temple with sculptures of the Jaina Tīrthaṅkaras. The village is situated 7 kms. south-east of Purulia.[6] There are also ruined Jaina temples with sculptures of the Jaina Tīrthaṅkaras at Chechgaongarha, near Aluar, on the bank of the river Damudā (or Demondra).[7] Very near the village Boram, about 2 kms. south of it, there is a Jaina shrine wherein are collected a number of Jaina sculptures. So also at Kumhri and Kumaradaga the two villages, each about 8 kms. away from Chandankiyari, have some old Jaina temples. No wonder, therefore, that the artists at Aluara did cast the images of the Jaina Tīrthaṅkaras in bronze.

The Jaina bronzes from Aluara are endowed with the respective cognizances (*lāñchhanas*) of the Tīrthaṅkaras. Ṛṣabhanātha (or Ādinatha) has the largest number of representations. There are eight images among the Aluara bronzes representing Ṛṣabhanātha, including the one in which he has been shown in the company of Mahāvīra, Mahāvīra has independently been represented by six images, and so also there are six bronzes which represent kunthunātha. Chandraprabhā and pārśvanātha have each two representations, while Ajitanātha, Vimalanātha and Neminātha have each only one representation

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[1] *ASR (Cunningham)*, VIII, p. 161.

[2] *Ibid.*

[3] Prasad, H. K., *Jaina Bronzes in the Patna Museum* (*Sri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, Part I, p. 283).

[4] *ASR (Cunninghom)*, VIII, p. 193-95; *JBORS*, XXVIII, p. 43.

[5] *ASR (Cunningham)*, VIII, p. 182, *JBORS*, V, p. 283, X, p. 171.

[6] *ASR (Cunningham)*, VIII, p. 183.

[7] *Ibid.*, p. 182.

In the group, there is also one bronze image representing the Jaina Devī Ambikā. The remaining one image, the cognizances of which have become much blurred, probably represents a Tīrthañkara, but it is not possible to name him.[1] These bronzes from Aluara can hardly be referred to a date before the 12th century A.D.[2]

In this connection it is significant to mention a bronze image of the Tīrthaṅkara Ṛṣabhanātha from Manbhum, which is now preserved in the Asutosh Museum of Indian Art at Calcutta. Since the old district of Manbhum of Bihar is now broken up into two districts of Dhabad (in Bihar) and Purulia (in West Bengal), it is rather impossible to ascertain as to from which of these two districts this particular bronze image had been obtained.

PMCA, pp. 160-61

Ghosh, A., *Jaina Art and Architecture*, II, p. 264.

2

Material and Technique of Casting

The artists in Bihar, like their counterparts in other parts of the country, nay in the world, employed different materials - stone, metal, clay and even wood, for the manufacture of images in ancient times. The Puranas, in chapters on temples and images, contain some very valuable informations with regard to the various materials used for the preparation of images. According to the *Matsya Purāṇa*, gold, silver, copper, iron, brass and bronze (*kāñsya*) and also stone, wood and gems are to be used as materials for fashioning out images.[1] The *Bhāgavata Purāṇa* refers to eight kinds of images including those of iron.[2] The *Agni Purāṇa* states that the images could be made out of clay, wood *iṣṭaka* (burnt clay or brick), stone, gold and other materials and further adds that images prepared from each of the succeeding materials as given in the order of enumeration will accrue more merits than the preceding ones.[3] The *Devī Purāṇa*, in course of describing the merit earned by worshipping images of different materials, refers to the images of stone, *indranīla* gem, gold, silver, brass (*pītala*), bronze (*kāñsya*), clay, crystal, corn or cooked food (*anna*), copper (*tāmra*), *muktā-śaila*, coral (*pravāla*) tin (*trapus*), magnetic iron (*vajraloha*), gems (*maṇi*) and wood.[4] The materials recommended in the Śaiva Āgamas also include metals as well as wood, stone, gems earth and combination of two or more materials and often ivory and *khāḍī-śakara* (a preparation containing limestone).[5]

The majority of the images that are found in Bihar have naturally been carved out of or sculptured in stone; but at the same time the number of the metallic images from the state is not so inconsiderable that they can be safely ignored. No doubt, gold and silver were used as materials for the preparation of the images; but for obvious reasons, the images of these precious metals are not considerable in number. There was also the custom of covering images of baser metal with gold leaves or thin sheets of gold. But the metal which seems to have become standard for the purpose of casting images and was held sacred by the caster is the bronze, technically known in the *śilpaśāstras* as *aṣṭadhātu* (an alloy of eight metals), for which N.K. Bhattasali coined the term, octoalloy'.[1] This alloy of eight metals contains copper, tin, lead, antimony, zinc, iron, gold and silver in varying propotions.[2] Copper was undoubtedly the chief ingredient and the last two, the two valuable metals, gold and silver, are either nil or quite insignificant.[3] "It was mostly like brass; but traditions appears to be right in holding that it was not a simple alloy like brass, but a mixture of many metals."[4] The chemical analysis of the metal of the Visnu image from Rangpur showed that it contained large portions of copper, lead and tin with traces of antimony, zinc and iron.[5] D.B. Spooner, therefore, seems to be perfectly right in the holding that the analysis seemed clearly to indicate that in the actual metal composition of the so-called *aṣṭadhātu* (eight metals), no trace of gold or silver could be detected.[6] A study of twelve specimens belonging to the Dacca Museum revealed that in the alloy, sometimes the coppery appearance predominated; but sometimes it appeared yellow in colour and looked like real brass. Sometimes pure copper was also used as material for preparation of the images.

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[1] *Matsya P.*, p. 1102; cf. *Vṛddha Hārīta Smṛti* (*Ānandāśramā edn.*), VIII. 120.

[2] *Bhāgavata P.*, XI.27.12, quotedin *Pūjāprakāśa*, p. 110; cf. kane, P.V., *History of Dharmaśāstra*, II, ii, p. 715.

[3] *Agni P.*, p. 49.

[4] *Devī P.*, *Mātr-pratisthā-vidhi* section, quoted in the *Sabdakalpadruma*, III, p. 262.

[5] Rao, T.A.G., *EHI* I, i, pp. 48ff.

On analysis, as pointed out by K.P. Jayaswal, the metallic contents in the Kurkihāra bronzes were found to be present in the following proportions.[7]

Copper	83.051 %
Lead	1.4 %
Tin	13.009 %
Iron	1.081 %
Total -	98.541 %

K.P Jayaswal has, however, maintained silence with regard to the other metals in the alloy; but obviously the other metals which may have gone in the making of the Kurkihāra images, zinc, antimony, gold and silver, accounted for the remaing 1.459 %

Images cast wholly in brass or silver have also been noticed in Bengal, though in the lator period.[8] There were also a few images of solid silver from Kurkihāra; but they never reached the authorities of the Patna Meseum.[9]

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1. Bhattasali, N.K., *IBBDM*, p. XX.
2. Saraswati, S.K., *Early Sculpture of Bengal*, p. 24.
3. *Ibih.*, p. 24.
4. Bhattasali, N.K., *op. cit.*, p. XX.
5. *Ibid.*, p. XX.
6. *ASIAR*, 1911-12, cf. Viṣṇu images from Rangpur by D.B. Spooner.
7. *JISOA*, II, 1934, p. 71.
8. Saraswati, S.K., *op. cit.*, p. 24.
9. *JISOA*, II, 1934, p. 71.

It would, however, be found interesting that the mediaeval Jaina texts like the Achāra-Dinakara[1] contain the list of the materials out of which the Jaina images could be prepared. Accordingly, the images could be prepared from gold, silver and copper, but nevere of bronze (kāṅsya), lead (śīśā) or tin (Vaṅga)[1]. Brass could be used sometimes; but as a general rule the Jaina authorities discouraged the use of the alloys of metals.[3] It also prohibed the worship of images of iron, stone, wood, clay, ivory or cow-dung or paintings.[4]

The artists who worked on mntal attained a high degree of currency and excellence almost equal to that of stone carving, in casting the images of metal. It would, therefore, be worth discussing the process of manufacture of the metallic images. In ancient literature, as early as in the Rg-veda, there is a brief reference to the hollow casting of images,[5] but as a matter of fact, there is no ancient texts bearing on the processes of those days, though the processes appear to have been much similar to those that are in vogue now-a days in Nepal, as suggested by N.G. Majumdar in connection with the Mahasthan image.[6] The technique, which the artists employed in casting metallic images in ancient India was the '*cire perdue*' or the 'lost-wax' process, which has been described with certain variations in the ancient Silpa texts as the '*Madhūchchhiṣṭavidhāna*'. As early as the third millennium B.C., when the highly rich civilization flourished in the Indus Velly, the bronze statuette of the dancing girl obtained from Mohenjodaro was prepared by adopting this process.

The Mānasāra devotes a whole chapter to the process called '*madhūchchhiṣṭavidhānaṁ*'.[7] Ruth Reeves, who recently made on the spot study of this technique still adopted in various parts of India, has shown that there can be no duplicate of any bronze cast by the '*cire perdue*' process.[8] The *Mānasollasa* or *Abhilaṣitārthachintāmaṇi* describes this process, which has also been referred to by the *Kāraṇāgama* and the *Sūprabhedāgama*.[9] The *Viṣṇudharmottara* also refers to both the solid and the hollow cast metal images.[10]

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1. The Jaina text, Achāra-Dinakara, is a Svetambara text belonging to the 14th Century A.D.
2. *Achāra-Dinakara*,, II, vv. 4-11, p. 143.
3. *Ibid*
4. *Ibid*., II, vv. 2-3, p. 142.
5. Thapar, D.R., *Icons in Bronze*, p. 11.
6. Majumdar, M.G., *A Gold-plated Bronze from Mahasthan*, *Modern Review*, Vol.XL, October 1926, pp. 426-27.
7. *Mānasāra*, ch. LXViii; cf. Acharya, P.K., *Achitecture of Mānasāra*, pp. 635ff.
8. Saraswati, S.K., *An Ancient Text on the Casting of Metal Images*, *JISOA*, IV, 1936, pp. 139ff. *Abhilasit*., I, Chap. I, vv. 77-97. The text is dated in c. 1135 A.D.
9. Rao, T. A. G, *EHI*, I, i, pp. 50-51.
10. *Visnudharmottara*, III. 43-44.

Sankaracharya in his *Brahmasūtra Bhāṣya* gives the parable of molten copper poured into a mould.[1] A verse from *Viṣṇusaṁhitā*, quoted by Gopinatha Rao, states: "If an image is to be made of metal, it must be made in wax and then coated with earth Gold and other metals are purified, properly tested and melted under requisite temperature by experts and then cast (into the mould) and a solid image is thus obtained by capable workmen".[2] The text clearly refers to the images which were cast solid. Aa already seen the *Viṣṇudharmottara* also refers to both the solid and the hollow cast images.[3]

According to the *Kāraṇagama*: "If images have to be cast in metal, the wax must first be melted and poured (out of the mould) and all the defects removed with cloth".[4] The *Sūprabhedāgama* says: "If the image is required to be made of earth, rods, (of metal or wood) must be inserted (in them); if of metals, it must first be prepared well in work."[5] While the first text refers possibly to cast metal images which are solid and not hollow or with earthen core inside, the second one refers to metal casting, in a general way, by '*cire perdue*, process.

The *Mānasāra*, though devotes a whole chapter to the technique of casting metal images under the '*Madhuchchhiṣṭavidhānaṃ*', the information furnished by the chapter is meagre as compared to the *Viṣṇu-saṃhitā* passage referred to above. In accordance with this text, after correct measurement, the image or the model should be besmeared with wax upto two or three *añgulas* and that coating should again be besmeared with earth and then dried. The text, however, does not give a detailed account of the process.[6]

The *Mānasollaso* or *Abhilaśitārthachintamaṇi*, the relevant portions of which have been translated and discussed by S.K. Saraswati, describes in detail the process of manufacture of metal images.[7] This work is from the pen of king Someśvara Bhūlokamalla of the Western Chālukya line of Kalyāṇī who came to the throne in 1124-25 A.D. This work, an ancient text on image making, which contains a fairly detailed description of casting by the 'lost wax' process, is worth quoting some length.

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1. *Brahmasutra Bhasya*, I. i. :2.
2. *Visnusaṁhīta*, 14th patala,Rao, T.A.G., EHI, I, i, p. 51. *lohe śikhtamayiṁ-archāṁ, kāryitvā mṛdāvrtaṁ-surarñādini saṁśodhya vidrāvyāṇgāra vapuṇāh Kuśalaih Kāṛayedyatnāt sampūrṇam sarvato ghanam.*
3. *Viśṇuḍharmottara*, III, 43-44.
4. *Rāraṇāgama*, ch. 11, V. 41, Rao, EHI, I, i, p. 50. *lohajatve mohūchchhistaṁ agnināṛdrikritantu yat vaṣtreṇa śodhayet sarvam doṣam tyaktvā tu śilpinā*
5. *Sūprabhedāgama*, Ch. 34, v. 21; Rao,*EHI*, I, p. 50 *Mrnmayam Yadi-Kuryāchchhulam taṇtra prakalpayet lohajañcha viśese na madhūchchhistena nirmitam.*
6. Acharya, P. K., *Architecture of Mānasāra* ,pp. 665 ff.
7. *JISOA*, IV, *1936*, pp. 139 ff. (cf. *Abhilaṣit*, I, Chap. I, pp. 77-79).

"According to the *navatāla* measurement as, mentioned before, the expert should first prepare the image (i.e. the mould), complete with all the limbs, yellowish in colour, beautiful to look at and with weapons and arms as prescribed.

"After placing the wax tubes of the length of a '*dhaturā*' flower in the back, on the shoulders, on the neck or the crown (of the image), (the artist) should besmear the image with refined clay.

"To clay should be added charred husk finely rubbed, cotton severed a hundred times and a little salt finely powdered. All these (when mixed with clay) should be (finely) ground on a smooth stone and (the paste) should be applied three times all over and round (the image).

"The first layer (of clay) should be transparent (and thin) and should be dried up in shade. After a couple of days a second layer should again (be applied). When dry again, there should be the third coating thickly applied.

"(One) should besmear the whole (image or model) with clay leaving the mouths of the tubes open; and the wise man should dry up (the clay coating) with care and judgement.

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1. *JISOA*, IV, 1936. pp. 139 ff.:
'Abhilasit., I, chap. I. 77-97.
Navatāla-pramānena lakṣaṇena samanvitām I
Pratimāṁ Kārayet pūrvvam=uditena vichasksaṇṇaḥ II
Sarv=āvayava-sampūrnāṁ kiñchit pitāṁ dṛśoh priyām I
Yath=oktair=āyudhair=yuktāṁ bāhubhiś=cha yath=oditalh II
Tat—pṛṣṭhā—skandhadeśe cha krkātyāṁ makuṭe' thavā I
Hemapuṣpanibhaṁ ḍirghaṁ nālakaṁ madan=odbhavam II
Sthāpayitvā tatas=chārchchāṁ limpet saṁskṛtayā mṛdā I
Pesayet sarvvam=ekatre suślaksne cha śitātale II
Varātrayaṁ tad=āvarttya tena limpet samantatah I
Svachchhah syāt prathamo lepah chhāyāyiṁ krtā śosanah II
Dina—dvaya vyatite tu dvitiyah syāt tatah punah I
Tasmin=chchuske trtiyas=tu nivido lepa isyate II
Nālakasya mukhaṁ tyaktvā sarvam=alepayen mrdā I
Sosayet=tat prayatnena yuktibhir buddhimān=nārah II
Sikthakaṁ tolayed=ādau archchā—lagnaṁ vichaksanah I
Rītyā tāmrena raupyena hemna va karayet tatah II
Sikthad dasagunaṁ tāmraṁ rīṭi=dravyaṁ cha kalpayet I
Rajataṁ dvādaśa—gunaṁ hemaḥ syāt soḍaś ottaram II
Mrdā saṁvestayed=dravyaṁ yad=īstaṁ kanaka=ādikam I
Nāliker=ākrtiṁ mūsāṁ pūrvavat partśosayet II
Vahnau pratāpya tam=archchāṁ sjkthaṁ nīhsārayet=tatah I
Mūsāṁ pratāpayet paśchāt pāvak—ochchhista-vahninā II

"The expert should first (i.e. before beginning the process just mentioned) measure the wax of the image, which has to be made either in brass or copper or silver or gold.

"Brass and copper should be taken ten times that of wax, silver twelve times and gold sixteen.

"(Then one) should encase the metal, either gold or one that is desired, with clay and coconut-shaped crucible (thus formed) should be dried up in the aforesaid manner.

"Next (one) should melt away the wax (from the mould) by heating the image (i.e. the mould) in fire and should afterwards heat the crucible in cinders.

"Brass and copper melt surely with (the help of) cinders just kindled. Silver melts with (the help of) glowing cinders, while gold with (the help of) cinders flaming five fold.

"After making a hole with an iron on the top of the crucible and holding it tightly with a pair of tongs (one) should bring the heated crucible (out of the cinders).

"(One) should place a burning wick in the mouth of the tube of the heated (mould of the) image.

"After bending carefully the crucible, held tightly by the tongs, (one) should pour molten metal into the mouth of the tube in a continuous stream and stop when it is full to the brim of the tube.

Ritis=tāmraṁ cha rasatāṁ nav=aṅgārair=vrajed=dhruvam I
Tapt=aṅgārair=vlniksptai rajataṁ rasatāṁ vrajet II
Suvarnaṁ rasatāṁ yāti pañchakrtvah pradipitaih I
Mūsā-mūrddhani nirmāya randhraṁ lāuha-salākayā I
Saṁdaṁśena drdhaṁ dhrtvā taptāṁ mūsāṁ samuddharet I
Tapt=ārchchā-nālakasya=āsye Varttiṁ prajvālitāṁ nyaset II
Saṁdaṁśena dhrtāṁ musam namayitvā prayatnatah I
Rasaṁ tu nālakasy=āsye kslped=achchhinna. dhārayā II
Nālak=anana-paryyantam sāṁpūryyā viramet=tatah I
Sphoṭayet=tu samīpasthaṁ pāvakam tāpa-śāntaye II
Sitalatvaṁ cha yātāyāṁ pratimāyāṁ svabhāvatah I
Sphotayen=mrttikām dagdhām vidagdho laghu- hastakoh II
Tato dravya-māyisā=ārchchā yathā madana-nirmmitā I
Jāyate tādrśi sāksad=aṅg=opnāy opaśobhltā II
Yatra kvāpy=adhlkāṁ paśyech=chāranais=tat praśāntaye I
Nālakaṁ chhedayech=chāpi paśchād=ūjjvalatāṁ nayet II
Anena vidhinā samyag=vldhāy=ārchchāṁ śubhe tlthau I
Vidhivat=tāṁ pratlsthāpya pujayet pratyahaṁ kramāt II

"The adjacent fire should be put out for the purpose of the mould with the molten metal. When the image (i.e., the mould) gets naturally cool, the expert should break up the clay (mould) very carefully.

"Then the metal image (thus prepared) verily resembles that in wax, endowed with similar limbs and other details.

"When there is seen anything superfluous that should be put right with '*charana*', th teubes should also be cut away and after that (the image) would have to be finished.

"After making an image by this method, the king should install it on an auspicious day according to the usual rites and should offer daily worship to it."

The image is thus first made apparently in wax ane then coated three times with fine clay which also contains well grounded charred husk, finely shredded cotton and a little powdered salt. The wax is then melted out and molten metal poured in the moulds. After cooling the clay, the mould is broken and the image finished.

Sir John Marshall, in his work on Taxila, has described the different processes of hammering (*sanghaima*) repousse, solid casting and hollow casting, from a study of the different metal objects obtained from the excavations. He has furnished a short clear account of the cire perdue process in the following words:[1]

"In this process, a model of the object is first made in clay or plaster in such a way that it can be broken up without difficulty. after firing. The model is then coated up with wax of a thickness of the metal to be cast, and in this wax, the artists gives finishing touches to his work. The whole is next covered with several 'slips' of clay, water and finely pounded pottery followed by a more solid coating of clay and broken pottery, after which metal rods are thrust through the mass at various points to hold the core in position, and vent-holes and tubes for carrying off wax are provided. The whole is than placed in a furnane, and when the wax has melted, and run out, molten metal is poured in to take its place. Subsequently, when the mass has cooled the outer mould is removed and the inner core raked out, leaving a replica of wax in bronze. Any minor defects ars made good with the help of the chisel or file or by inlaying small pieces of metal."

The following remarks of Ruth Reeves[2], quoted by U.P. Shah[3], are noteworthy:

"Although in ancient India both '*cire perdue*' solid and hollow casting techniques were employed virtually in all the metal casting centres, today the solid casting method is

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1. Marshall, J., *Taxila*, II, pp. 572-73.
2. Reeves, Ruth, *Circ Perdue Casting In India* (Publ : Crafts Museum, New Delhi, 1962), p. 12.
3. Shah, U. P., *Aspects of Jalna Art and Architecture*, pp. 271-72 (Ahmedabad, first edn., Dec. 1975).

preponderantly practised in South. The fiegur to be cast in metal is first carefully modelled in a wax preparation and after moulding a wax drain hole-cum-pouring channel (sometimes called a runner) is prepared at the base of the image. Eventually, the mould is heated, the wax image is siphoned off through the drain hole and through the same orifice the molten metal is finally poured to replace the wax. The wax model is called the replica because after it is covered with a thin coating of clay, the inner wall of this preliminary mould will take the exact impression of the outer contours of the wax image. Three other layers of clay are plastered over the first coating and when dry, this composite mould is heated over a belows-draughted, ground furnace, causing both the wax runner and the wax replica to melt and drain off on the ground. In short the wax is lost and it is from this craft sequence that the lost wax (*cire perdue*) process of metal casting derives it name. The metal is separately heated in a crucible and when molten, is poured into the hollow drain hole, filling the void caused by the melting away of the replica. When cool, the mould is broken open, the pouring channel cut off and the casting blemishes chiselled away.

"The hollow casting method is now largely practised in Central and Eastern India. A simplified and slightly smaller version of the envisaged metal form is first modelled in clay and, when dry, is wrapped with 1/16th of an inch thick handrolled or press-ejected wax wires, as they are called, placed one against the other until the clay core is completely sheathed by them. This ribbed wax surface is often smoothened to a plain surface so that over it may be superimposed more wax wires to embellish and delineate the configuration. A runner or pouring channel is sometimes made by affiixing a bamboo split to the replica after the first layer of the clay mould is pasted over the wax form. The split is then removed before its holding clay has had time to set. The second clay coating is fitted over the runner with a clay funnel containing a clay crucible for the scrap metal. This, when sealed with a clay cap, is placed funnel side down, in a ground furnace and heated until the metal melts. The mould is then removed and turned right side up in order to allow the heat liquified metal first to displace the wax of the runner and then flow down to burn out and fill the 1/16th of an inch cubic space left between the clay core and the mould as a result of the loss of the replica."

It is also worth nothing the following remarks of Ruth Reeves :-

"In no other metal craft production processes are the forces which contribute so prodigally to the stimulation of the design-inventive faculties more clearly revealed than in the '*cire perdue*' casting materials and techniques employed in the six foundries this book describes. In the first place, in both the solid casting and hollow casting techniques the plasticity latent in the organic properties of the beeswax or wax substitute, with which the replicas are either modelled or wrapped, allows the Indian metel artisan to create any three-dimensional form and surface modelling his imagination and skills can conceive of an execuse. Secondly, the technical limitations of the *cire perdue* casting method, which compel the metal smith to model a new wax replica each time a metal object is to be produced, result in establishing that continuum of creative tension and visual excitement so impotant for the artisans to experience. This, when coupled with the exaltation caused by the religious significance of the objects and his hereditary virtuousity in craft skills, inevitably makes for the creation of meaningful metal art.

"Ever since the Chola period and, indeed, long before that the south Indian metal artisans' planning and execution of their icons have been based on prescribed canonical rules governing not only casting techniques bnt the image,s proportions, stance, appurtenances and symbolic meaning as well. However, despite these formulae, no two images produced under these conditions have ever been found to be alike. It is the craftsman's exaltation through self-indentification with the deity and the extension of this to each phase of the icon's technical production that supply him with that spontaneity without which no work of art is ever fully achieved."[1]

To sum up, the technique of *cire perdue* or *lost wax* process required the figure to be produced in mstal first to be modelled in wax, delicately and softly, yet expressing all the anatomical details and grace of the human figure. The model so prepared in wax then covered with coats of ever increasing thickness of clay prepared specially for the purpose by mixing rice-husks and other toughening ingredients, and leaving openings at the top and the bottom. The wax mould coated with clay was then heated to melt the wax core, allowing it to drain off through the lower opening. The molten alloy was then poured in from the top, the liquid metal taking the place of the original wax model, feeling every nook and crevice. The clay coat, after the metal having cooled down, was broken apart and the figure so cast was removed, to be further chased and chiselled with simple hand tools and finally burnished for use. In the case of a very large figure, a central core of a light metal was inserted in the wax model, i.e. the wax model was formed over the metal core. On casting, this core remained inside, thus reducing the weight of the figure, as the core was always of a metal much lighter than the alloy used for the casting of the image.

It may, however, also be noted that for the larger images sometimes the wax is laid as a thin layer over a core of black-substance (probably graphite mixed with fire clay) as found in the Māhasthān image, while for still larger ones, such as the Sultāngañj image for copper Būddha, the casting is done in more than one layer. In this case coomāraswamy observes, "The figure is cast in two layers, the inner of which was moulded on an earthy cīnder like core, composed of a mixture of sand, clay, charcoal and rice·husks. The segments of this inner layer were held together by much corroded iron bands, originally three quarters of an inch thick. The outer layer of copper seems to have been cast over the inner one presumably the *cire perdue* process; it was made in several sections, one of which consisted of the face and connected parts down to the breast."[2]

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1. Reeves, Ruth, *op. cit.*, pp. 15-16; ef. Shah, U. P., *op. cit*., pp. 272-73.
2. Coomaraswamy, A.K., *HIIA*, p. of. also Smith V.A., *FAIC*, p. 172.

In this connection, some more details will be found both interesting and instructive. In the method of casting a solid image, the image to be produced is first fashioned in bees wax mixed with other ingredients like castors oil, campher, fronkincense, etc. to form a thick semi-liquid on heating and often coloured yellow to provide a better idea of the final product when cast in copper, bronze or brass. On getting cool, this soft clay, like material is modelled into the form of the figure, delineating as far as possible not only the anatomical details but also the details of ornamental embellishments and refinements worked on the wax original. The wax model, with all the details worked on it, is then covered with a coat of very fine clay, if possible from an ant-hill, and mixed with rice husks and similar combustible materials. At first, a considerably thin solution of clay is prepared and applied to the surface of the wax model, enabling it to enter into all the hollows and crevices and details of the figure modelled. Later, thicker coats of clay are applied, the last coat being almost a thick lump of clay. While this is being done, care is taken to make holes in suitable places for the molten wax to flow out at a later stage and a funnel-like aperture is also made at the top through which to pour in the molten metal.

The clay coated model is then carefully dried in the open air and shade, sunlight and heat being avoided lest they may develop crack in ihe clay coating. As a result of drying slowly and carefully over a number of days, the mould gets ready for the casting of the metal image. When the mould is quite dry, it is backed in a blazing fire, its intensity being raised further by blowing in air with a pair of leather bellows just as the blacksmith does in the smīthy. The wax naturally melts and runs out through the holes left for the purpose in the mould.

The wax having drained out of the clay mould, it is again slightly heated and the molten metal, pure and alloyed, is then poured in from the top through the funnel-like opening. Care is however taken to see that the molten metal fills up each and every hollow and detail, the shallowest depression and the narrowest crevice. This resulted in the production of a perfect cast. The excess of the molten metal, if any, overflows from the opening through which it has been poured. The mould with the molten metal in it is now allowed to cool, the baked and burnt clay is carefully broken off and the figure cast is gently removed. If the original wax effigy is made very carefully, and it must have been done so in the past, there can be no doubt about it, very little ffinishing is required, except for the removal of a few burns and cleaning up here and there. It may, however, be noted that the artists did not pay much heed after the 18th century onwards, not so much care was exercised in the first medelling of the figure and as such the resultant cast was comparatively rough, requiring a considerable amount of finishing with chisel and graves. In other words, the more the finishing ultimately required, the poorer was the craftsman and the less his artistic and technical skill.

The method employed in casting solid images needed a greater amount of casting material thus increasing the weight and the cost of the image.

A somewhat different method was also followed occasionally in casting hollow images. In this method of casting hollow (*suṣira*) images, a model is first made in clay and coated with a layer of wax to reproduce exactly the subtlety of the form and its details, refining it wherever necessary. The worked up wax is again covered with a thin coat of fine clay. when dried, further layers are added until the desired thickness of the outer sell is attained. The whole is then heated till the wax melts and runs out through the holes provided for the purpose. Thus, a space is left between the original clay form and the outer clay covering, identical with the model, and into it the molten metal is poured, filling up the space between the model and the clay mould, reproducing all the fine details of the image to be produced. When cooled and hardened, the outer clay shell is broken apart, and the metal figure further chased and chiselled and polished. Thus a light cast, hollow inside, is obtained, the thickness of the image depending upon the thickness of the wax model between the clay core and the clay shell.

Now, although the *cire perdue* technique is capable of the finest results and can follow exactly the artist's original model in all its finest and minutest details, it suffers from one obvious defect of being only a one-time process-- only one cast can be obtained from one mould and duplicates are not possible. This may, however, not have been a disadvantage from the strictly aesthetic point of view, rather it may have been a distinct help to creativity and craftsmanship. Every image had thus to be an individual piece of art.

For gilding a bronze image, the Newar artisans of Nepal apply over its clean smooth surface first a certain preparation of mercury and then a quasi-liquid amalgam, the chief ingredients of which are gold dust and mercury. When the image is heated the mercury evaporates, leaving an even deposit of gold on the bronze surface.

3

Development of Bronze Art in Bihar

The early history of artistic activities in India begins with the discovery of the Indus civilization, which, on the evidence of contacts with the contemporary civilizations of Mesopotamia, Elam and Egypt and on the basis of C-14 method of dating, is regarded to have flourished as early as the 3rd millennium B.C. In so remote a past, the artists of the Indus civilization produced, besides stone sculptures and terracotta figurines, works in metal. The bronze statuette of a dancing girl and the little figure of a bull from Mohenjo-daro and the bronze model of a bullock cart from Harappa are of considerable interest. Bronze was thus uesd as early as the 3rd millennium B.C. not only for preparing human figurines but also for casting models of animals and carts. The bronze statuette of the dancing girl deserves special notice.[1] It has been worked in the round and, except for its feet, is in excellent state of preservation. The dancing girl has her legs bent with the left one slightly broght forward. She has her right hand placed on the right hip in what Marshall describes as a 'half impudent posture', while her left hand hangs in front. Her hair is turned at the back in a heavy plait that rests against her right shoulder. She puts on profuse bangles adorning her left arm from below the armpit down to the wrist, while there are only two armlets and two bangles round the right upper arm and the wrist respectively. she has disproportionately long arms and legs. In spite of the rough workmanship of the bronze statuette of the dancing girl, it is highly effective. There seems hardly any doubt that the metal-smith, who displayed consummate skill in fashioning bronze statuaries, held a prominent place among the inhabitents of the ancient Indus cities.

No bronze statuettes of so remote a period have been found in Bihar. The vast span of period, stretching between the decline of the Indus civilization and the beginning of the Mauryan regime in the 4th centuary B.C., is usually regarded as a dark chapter in in the history of Indian art and archaeology. Recent archaeological excavations have no doubt brought to light different ceramic traditions and specimens of terracotta art; but the period affords hardly any material for the study of the artistic activities of the people. It has, however, to be borne in mind that the period is represented by highly remarkable productions in the field of literature like the Vedas, the Brāhmaṇas, the Upaniṣadas and certain of the pāli texts which bristle with references to the brisk artistic and religious activities during the period represented by them. In views of this, it is hard fo believe that the people, who could produce literary works of so great a significance, were devoid of artistic bent of mind. As a matter of fact, some of the literary works of the period actually come to our rescue, furnishing informations regarding the preparation of the metallic images during the post-Indus and pre-Mauryan Period. No doubt, the references embodied in them are not particularly in the context of bronzes in Bihar; yet their importance for the study of the development of the bronze art in Bihar cannot be minimised.

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[1] Mackay, E., *Early Indus Civilization*, pp. 72-73

The Vedas, though do not contain any definite evidence with regard to the metal images, yet the Vedic references concerning the performance of the *agnichayana* ceremony, which deals with the construction of fire altars, are certainly highly interesting. The *Taittirīya Saṁhitā* furnishes a very valuable information in this connection, according to which a lotus-leaf, a gold disc, a golden man (*hiraṇmaya-puruśa*), two wooden ladles, a perforated prick or *durva* grass, a living tortoise, the heads of some head animals, a mortar, a pan in the middle of which the head of a golden man is put and the head of a snake are to be deposited in the foundation of the altar in a particular rite.[1] As suggested by R.P. Chanda, the golden man probably represents the human victim originally immolated and buried at the foundation of a sacred edifice.[2]

The *Śatapatha Brāhmaṇa*, which also refers to the *agnichayana* ceremony, however, furnishes a description as to the mode of representation of the 'golden man'. According to the text: "Let him make no arms to this golden man lest he should cause him to be redundant for these two spoons are in lieu of his arms. Let him nevertheless make (him with arms)."[3] These references from the *Taittirīya Saṁhitā* and the *Śatapatha Brāhmaṇa* to the 'golden man' evidently suggest that the practice of preparing metal images did exist in the time when these two works were compiled.

The *Rāmāyaṇa* has an important reference bearing on the preparation of the metal images. The work states that at the time of the performance of the *aśvamedha* sacrifice by Rāma, a gold image of Sītā substituted for her because she was then in exile in the hermitage of Vālmīki.[4] The *Rāmāyaṇa* also contains references to the golden figures of fish, flowers, trees, birds, mountains and stars engraved on chariots,[5] golden images

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1. *Taittirīya Samhitā*, V.2.6.9; Keith. A.B., *Vedas of the Black Yajus*, pp. 409-14.
2. Chanda, R. P , *'Beginning of Art' in Eastern India*, *MASI No.* 30, p. 47.
3. *Satapatha Brāhmana*, VII. 4.1.15; Translated by Eggelling, (*SBE*), p. 326.
4. *Rāmāyana*, *Uttarakānda*, 91.25: 99.8. '*kāṇchanī-patni*' (golden image of the absent queen) ; Hopkins. E.W., *Epic Mythology*, p. 73.
5. *Rāmāyana*. *Āranyakakānda*, 22nd sarga.

engraved on chariots,[1] and golden images placed in the bed chambers of Rāvaṇa's place.[2] There are also references to the images of silver engraved on chariots[3] and images of silver placed in the bed chamber of Rāvaṇa's place.[4]

The *Mahābhārata* too contains some very interesting references. According to the Great Epic, there was an iron image (*āyasi-pratimā*) of Bhīma himself in flesh and blood.[5] Yet Bhīma makes an iron image of his pet foe and cudgels it.[6] Elsewhere, a young lady is found to have been compared with a golden image.[7] The *Harivaṁśa* speaks of images of metal, clay, wood, butter and salt.[8] There is also reference to the golden images of cows made by Viśvakarmā and given away to the priests by Gaya which were probably sacred images.[9] Golden images of kings and elephants were also used for the same purpose.[10]

The golden image of a girl,[11] a here made of gold[12] and an elephant made of gold[13] are found referred to in the Jatakas as well.

It would, however, be found interesting to note that in the chalcolithic phase, copper as a new material had begun to be exploited for the manufacture of tools, weapons and ornaments. The material was also used for artistic expression. One such example has come to light from Manbhum which is presently preserved in the museum at Patna.[14] It is a conventional type of human form. Its genital portion is clearly represented· In this figure, only the shoulder and the leg portions have been moulded in stylized form. The mould for casting this figure was probably prepared on the ground where the molten copper was poured. After its solidification, it was taken out.

The Mauryan period is a period of great artistic activities when art makes its appearance in varied yet highly evolved forms. Monolithic pillars surmounted with animal capitals, the Dīdārgañj Yakṣī and the Lohanipur Tīrthaṅkaras of the Patna Museum and the rock-cut caves in the Barabar and Nagarjuni hills are but magnificent examples of Mauryan art. But there are no metal images-not the cast ones-from Bihar belonging to this period. There are, however, two gold plaques, one from Patna[1] and the other from Lauriya Nandan-garh[2] ascribable to the Mauryan period. The gold plaque discovered at Patna, representing Śiva and Pārvatī, has been assigned to the Mauryan period by K. P. Jayaswal[3]. In the centre of the back portion of the concave plaque was a vertically fixed gold bar. Below the *jatā* knot of the male figure was a crescens-like band which, according to Jayaswal, was the figure of Śiva and the female figure would very naturally be that of Pārvatī, Śiva, who wers a trellis-patterned waist-cloth, touches the bosom of his consort with his left hand. Jayaswal compared the style of the female figure to that of the Dīdārgañja Yakṣī image and the male figure in line with the Patna Yakṣa. Codrigton has assigned its date to the first century A. D.,[4] while Motichandra and P. L. Gupta[5] have placed it in the 2nd century B. C. Accordind to them, it is simply a *mithuna* motif representing a man who is wearing a heavy turban of the Bharhut type. But they have not given any justification about the presence of the crescent like band.

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[1] *Ibid.*, *Sundarakānda*, 6th sarga.

[2] *Ibid.*, *Sundarakānda*, 9th sarga.

[3] *Ibid.*, *Sundarakānda*, 6th sarga.

[4] *Ibid.*, *Sundarakānda*, 9th sarga.

[5] *Mbh. Striparvan*, 12.123.

[6] *Ibid.*, IX.33.4; 12.14; *etena hi krta yogayā āyase puruse* (be practical on the iron image).

[7] *Ibid.*, III. 293.25f.; *pratimām kāchanon iva* (like a golden image).

[8] *Harivamśa*, 7813 and 7812.

[9] *Mbh.*, III. 121.12.

[10] *Ibid.*, VII. 69. 29f.

[11] *Aunśochaniya Jātaka* (No. 328).

[12] *Ghata Jātaka* (No. 454).

[13] *Mukhapaṅga Jātakā* (No. 538).

[14] Agrawala; P.K. in *Purātāttvā*, No.1, 1967-68, pp.96-98.

That Śiva was worshipped the Mauryan period is no doubt attested by the *Mahābhāṣya* of Pātañjali. Patañjall, the great Grammarian, was a contempoary of Puṣyamitra Śunga, who had established the Śunga rule by subverting the Mauryan dynasty and usurping the throne in c. 185 B. C. Pātañjall, commenting upon the *Vyākaraṇr Sūtra*, expressly refers to the images of Śiva, Skanda and Viśākah being made for worship,[6] suggesting thereby the wide prevalence of the worship of Skanda and Viśākha along with Śiva in the time of the Mauryas and so also in the later periods.[7] It further suggests that the worship of Śiva, Skanda and Viśākha was so popular among the female masses that the Mauryan government thought of making money by selling the images of these gods. During the time of Pātañjall, although tho practice of the sale of images of the gods were stopped, yet there is no doubt that they continued to be worshipped.[8]

The gold leaf unearthed at Lauriya-Nandangrh[9] has the figure of a nude female stamped upon it. She cannot be definitely named; but she has usually been interpreted as the Mother Goddess in her aspect as Mother Earth. Bloch takes her to be a Vedic Earth Goddess standing in a strictly frontal pose.[10] She is completely nude with her sex emph-

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1. *JISOA*, II, 1934. p.1, plate I.
.. *ASIAR*, 1906-07, pp. 12-23, fig. 4.
3, *JISOA*, II, 1934, p, 1, pl. I.
4. Codrington, K. de B., *Sculpture, Art of India and Pakistan*, p, 45.
5, *Bulletin of the Prince of Wales Museum*, No.8, p. 13.
6. *On Pānsnī*, V.3.99.
7. *Mahābhāsya Pātanjali*, ed. by F. Kielhorn, Vol. II, p. 429.
8. Prasad, H.K., *The Political and Socio-Religious Condition of Bihar*, pp. 198ff.
9. *ASIAR*, 1906-07, pp. 122-23, fig. 4. As a matter of fact, two such gold leaves were found from the mounds M and N; but one of the gold leaves was stolen from Bloch's tent together with the cash box in which he had placed it.
10. *Idid.*, p. 123.

asised and also characterised by an exaggerated hip, a narrow waist and full breasts (heavy hip denoting maternity and fertility and breasts the bounty of life). She has thus unmistakable characteristics associafing her with the Mother Goddess of the Indus Valley period. Bloch has assigned the Lauriya-Nandangarh leaf figure to the pre-Mauryan period in the 8th-7th century B. C.[1]; It is, however, possible to regard it somewhat later and place it in the Mauryan period. Similar figures have been found in the Stūpa at Piprahwa in the Basti district (Uttar Pradesh)[2] of the 4th-3th century B. C. and at Tilpat near Delhi.[3]

In course of excavations at Lauriya-Nandangarh in 1936-37,N. C. Majumdar found a silver rilver ring inglaid with two pieces, one of them showing them showing the seated figure of a woman in repousse.[4] This may also be ascribed to the Mauryan period.

The Lauriya-Nandangarh gold figure and silver ring repousse prove beyong any doubt that the cult of worship of Mother Goddess was prevalent in Bihar in the Mauryan period. There are also other evidences of the cult of Mother Goddess in stone and terracotta figures discovered from Pāṭaliputra, ·Basārh, Buxar and several other places.

The period from the 3rd century B. C. to the 2nd century A. D. had been politcally very unsettled in northern India. After the death of Aśoka in c. 234 B.C., the Mauryan power fast declined, and the Śunga ruler Puṣyamitra Śunga was on the throne of Magadha by c. 185 B. C. Not much after, the Sunga empire fell into pieces, and in the north-west rose the kingdom of the Indo-Bactrians who were the successors of Alexander the Great. The Indo-Bactrians were then followed by the Indo-Scythians, the Indo-Parthians and the the Kushanas- The Kushanas established a great empire in North India in the lst century A.D and Kaṇiṣka was the great Kushan ruler who ruled from c. 78 A. D. to 120 A. D. Whether Bihar formed a part of the Kushan empire or not is difficult to say; but the materials at our disposal do support that the Kushanas may have held their sway over Magadha, though it may have been for a very brief period. The bronze statuettes of the early centuries of the christirn era are in extreme rarity throughout North India.

Fortunately for us, the evidence of metal work in the Kushan age is supplied by a hoard of eighteen bronzes discovered at Chausa near Buxar.[5] All the bronzes of the Chausa hoard are presently preserved in the Patna Museum. The bronzes are all Jaina and consist of sixteen images of nude Jaina Tīrthankaras, ten standing six seated, besides one *dharmachakra* (the wheel of *dharma*) and one *kalpavṛkṣa*. Of these Jaina bronzes, the seven standing figures, on stylistic ground, are ascribed to the Kushan period and the remaining figures of the Tīrthaṅkaras assigned to the Gupta period.[1] The *dharmachakra* and the *kalpavrksa* are of particular interest and they are even earlier in date than the Kushan period, being placed in the Śunga period. Among these, the *dharmachakra*, which is highly interesting, is provided with a handle flanked by two nude female figures, having been shown coming out of the mouth of two *makaras* on the either side of the handle.[2] The *makaras* have long upturned fish-tails. The figures resemble the dryads from Sāñchī both in terms of conception and execution and the *makaras* resemble those of the Bharhut railings. Taking into account the general resemblance of the female figures with the figures from Bharhut and Sāñchī, it may reasonably be suggested that the *dharmachakra* belongs to the Śuṇga period. The *dharmachakra* has been depicted here for the first time as an independent object of religious significance although it occupies a subordinate place on the pedestals of the Jaina figures in the later periods. The *dharmachakra* has only sixteen spokes with a hub in the centre as against twenty-four spokes noticed in the Mauryan wheels, This in a way suggests that the bronze *dharmachakra* belongs to the post Mauryan period, Stella Kramrisch[3] and H. K. Prasad[4] also hold the same view. U. P. Shah had earlier suggested that the *dharmachakra* could be assigned to thh Kushan period[5] but subsequently, he revised his opinion after having observed the actual object in the Patna Museum.[6]

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[1] *Ibid.*, p. 123.

[2] Munshi, K.M., *Saga of Indian Sculpture*, p. 5.

[3] *Ibid.*; p. 5

[4] *ASIAR*,1936-37, p. 50, pl.XXIV.8.

[5] Prasad, H.K. in *Shri Mahabir Jaina Vidyalava Golden Judilee Volūme*, part i, pp. 277ff.

Another interesting bronze obiect from Chausa is the *kalpavrksa* with various branches and leaves.[7] A female figure is seated at the top of the tree, holding a full bowl in her hands. Her facial features resemble very much with those of the śuṅga figures in stone and terracottas and, on this basis, this may be placed in the śuṅga period as well. These two bronze objects, viz. the *dharmachakra* and the *kalpavrksa* are the earliest known examples of bronze figures known to us after the famous dancing girl image from Mohenjo-daro. Even the bronze image of Pārśvanātha in the Prince of wales Museum Bombay,[8] and the two bronzes obtained from recent excavations at Soṅkh near Mathura, the one representing a male figure of the Skanda type with aspear in his hand[9] and the other, a male and a female figures, the latter animal headed and holding a babe in her arm, probably an animal headed Mother Goddess, both standing side by side against an elaborate back-piece, are

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1. **Shah, U.P.,** ***Age of Differentiation of Digambara and Svetambarā Bronzes, Prince of Wales Museum Bulletin*** **No. 1, p. 34; Khandalwala in** ***Lalit Kala*** **No. 14, p. 63.**
2. ***PMCA*****; pl. XVIII (PM Arch. No. 6540)**
3. ***Ibed.*****, p.107**
4. ***Shri Mahabir Jaina Vidyalaya Golden Jubilee Volume*****, part i, p, 176.**
5. **Shah, U. p.,** ***Akotā Bronzes*****, p. 3.**
6. **Shah. U. P.,** ***Studies in Jaina Art*****, fig. 15.**
7. ***PMCA*****, p. 116, pl. XVIII (PM Arch. No. 6550),**
8. **Shah, U. P..** ***Studies in Jaina Art*****, pp. 8-9, fig.3; cf. also Shah, U. P.,** ***Some Aspects of Jaina Art and Architecture*****, pp. 273-74, fig. 1 of Paper 26.**
9. **Hartel, H.,** ***Some Results of the Excavations at Sonkha Preliminary Repoit*****, pp. 87ff, fig. 34.**

later in date than these two bronzes from Chausa, for while the Pārśvanāthe image has been ascribed to the lst century B. C., the bronzes from Soṅkh have been discovered from the Kushan level and are assigned to about 100 A. D.

The seven stanning bronze images representing the Jaina Tīrthaṅkaras and belonging to the Kushan period are very important for the study of Jaina iconography.[1] The Tīrthaṅkaras represented standing are all nude and in the *kāyotsarga* posture. The figures, although small in size, exhibit in them the basic characteristics of the Kushan art. The anatomical treatment is far from satisfactory, the bodies being crudely and roughly executed The shoulders are broad and the arms and the legs are disproportinate to the bust The Legs appear rather mere stumps. Eyes are oval and open and nose is flat. The portion from the thigh to the ankle appears as if it is one piece. The images lack vitality and volume, and they are comparatively worn out. On the whole, they appear to be static and lifeless. However, one of the standing bronze images of the Tīrthaṅkaras furnishes a good example of the Kushan period.[2] Characterised by a broad chest, roundish face and open eyes, it is in the tradition of Mathura. Here too no attention has been paid to the modelling of the legs. Even the Special symbols (*lāṅchhanas*) of the various Tīrthaṅkaras are conspicuous by their absence in the images ascribed to the Kushan period, and ans such Ṛṣabhanātha and Pārśvanātha alone are identified by means of the locks of hair and the serpent hood respectively. It may therefore. be legitimately inferred that the *lāṅchhanas* were not evolved during the Kushan period, rather they were developed later on. However, in the wellpreserved examples, the *śrīvatsa* mark is clear on the chest.

These Kushan bronzes from Chausa are very much similar to some of the Jaina sculptures from Mathura in style and execution. Another point of similarity with the Mathura stone images is the treatment of the hair style. In the Mathura Buddha images, the hair has been treated in curls in some of the cases. Exactly such curls are noticed in some of the chausa bronzes of the Kushan period.

The age of the Imperial Guptas, well known as the 'Golden Age' in the history of ancient India, ushered in a new era in the field of artistic achievements in the northern part of the country. Chandragupta I, the king of Magadha, who the first Mahārājādhirāja of the Gupta dynasty, had brought practically the whole of Northern India (excepting the Punjab) under his sway and had established a strong imperial dynasty and peace in the early 4th century A. D. His successors enlarged his dominion and became great patrons of art, literature, music, drama and science. Indian culture never achieved a greater refinement or brilliance than during this period. The period is specially remarkable not only for the temple architecture, stone sculpture, paintings and coinage, but it is also noted for the metallic art.

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[1] PM Arch. Nos. 6530, 6531, 6532, 6534, 6535, 6536 and 6537.

[2] PM Arch. No. 6532.

An account surviving from the reign of the great Gupta emperor Samudragupta tells of the installation at Bodhgaya of an image of the Buddha in gold and silver studded with gems.[1] A similrr incident of the reign of king Harsa in the 7th century A. D. is described. "The centre of attraction was a great monastery and shrine speciaily erected upon the banks of the Ganges where a golden image of Buddha equal to the king in stature was kept in a tower 100 ft. high. A similar but smaller image, three feet in height was carried daily in a solemn procession escorted by the twenty *rājās* and a train of three hundred elephants."[2] The famous Chinese pilgrim Hiuen Tsang, who visited India during king Harsa's rule, saw at Nalanda an eighty feet high copper image of the Buddha raised by Púrnavarman, the last of the race of Asokarāja, belonging to the early 6th century A. D.[3] In his account of the return journey to his native land. the Chinese pilgrim recorded; "Notwithstanding losses on more than one occasion, due to accident or robbery, he succeeded in bringing safely a hundred and fifty particles of Buddha's bodily relics; sundry images of the Teacher in gold, silver and sandalwood, and no less than six hundred and fifty-seven volumes of manuscripts carried upon twenty horses."[4]

There are, however, no vestiges left of such gold and silver images as those described above. Metal images, especially those made of precious metals, had always been tempting loot to invading and victorious armies. Usually they were also melted to provide cash and arms. But there are examples of later metal statuary in copper, brass and bronze from the Gupta period onwards both in North and South India.

Reverting back again to the bronzes from Chausa, as already pointed out, of the ten standing images of the Jaina Tīrthaṅkaras, seven images belong to the Kushan period and the remaining three images, on consideration of artistic style, have been assigned to the Gupta period.[5] A comparison of the three standing images wiih the seven standing images of the Kushan period at once brings out the truth of the suggestion for the three standing images assigned to the Gupta period are comparatively developed in their characteristic features than the seven standing images belonging to the Kushan period. A considerable progress in the proportionate and graceful modelling of different limbs is noticeable in the three standing images ascribable to the Gupta period. The different parts of the limbs are well proportioned and so also the joints of the arms and the legs are much naturalised. In the seven standing Kushan images, as already observed, the legs appear to be mere stumps. In the three standing images of the Gupta period, the treatment of the hair is also more refined. Two of the images have *prabhāvali* behind their heads, one of them having decoration.[1] Moreover, these three standing images appear comparatively fresh than the seven images assigned to the Kushan period, which are much more worn out. All these considerations clearly indicate that the three standing images along with the six seated images were prepared in the early Gupta period or belong to the full fledged phase of the Gupta art.

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[1] Smith, V.A., *Early History of India*, p. 304 and f. n.

[2] *Ibid.*, p. 362.

[3] Beal, S., *Buddhist Records of the western World* II, p. 118.

[4] Smith, V.A., *Early History of India*, p. 365.

[5] PM Arch. Nos. 6533,6538 and 6539.

The six seated images of the Jaina Tīrthaṅkaras from Chausa, which display a simple charm and felicity of expression, have been placed by H. K. Prasad in the early Gupta or the Gupta period.[2] Karl Khandalwala, however, differing from him, is emphatic in his suggestion that the images appear more likely to belong to the Kushan-Gupta transition style, about the middle of the 4th century A. D., rather than to the phase of the full fledged Gupta at.[3] These seated images are all endowed with the life like features and show dynamicity. There are delicacy and refinement in their execution. They have grace and charm, life and vigour, all that is characteristic of a human being. Different limbs are quite in proportion to the bodies. Two of the Tīrthaṅkara images are endowed with their specific *lāñchhanas*. These two images represent the eighth Jaina Tīrthaṅkara Chandraprabha who is recognised from his cognizance, the crescent, appearing at the top middle of the *śiraschak*ra.[4] The other two images represent the first Tiīrthaṅkara Rsabhnātha, so identified on account of the locks of hair falling down on his shoulders.[5] The remaining two images remain unidentified due to corrosion and consequent lack of details. All the Tīrthaṅkaras are shown seated in the *dhyāna-mudrā* on a pedestal and uniformly have the *śrīvatsa* symbol in the middle of their chest and a *śiraschakra* at the back. where the *śiraschakra* has now disappeared, the tenon at the back of the image signifies its presence originally. The images of Rsabhanātha are perfectey proportioned and show an avoid and robust face, ears with lengthened lobes, necks with regular striations and a masterly coalescence of planes from the shoulder to the waist and below, with every plane distinctly defined yet smoothly merging into each other.[6] In short, these images, taken together, display stylistic difference, particularly in delineating the facial features well as the body as whole. In view of all these developed features, these seated images images may be regarded as belonging to the early Gupta or to the full fledged phase of the Gupta art.

From Sultanganj on the Ganges, in the district of Bhagalpur, was found a copper colossus of the Buddha, about 7 ¼ feet in height, which deserves special notice.[7] This unique copper image of the Buddha, rendered standing with his right hand displayed in the *abhaya-mudrā*, is now in the Museum and Art Gallery at Birmingham. It is a living example of art which clearly shows the influence exercised by the Sarnath and the Mathura

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1. *PMCA*, pls, XX and XXI (PM Arch. Nos. 6538 ann 6533).
2. *Shri Mahabir Jaina Vidyalayo Golden Jubilee Volume*, part i, p- 276.
3. *Lalit Kala*, No. 14, p. 63.
4. PM Arch. Nos. 6551 and 6552.
5. PM Aach. Nos 6553 and 6554.
6. Ghosh, A., *Jaina Art and Architecture*, I. p. 125.
7. Smith, V A., *HFAIC*, p. 82, pl.; Coomaraswamy, A. K., *HIIA*, fig. 160.

artists in Eastern India, though it is more blosely akin to the Sarnath than to the Mathura image, for the transparency of the garments is clearly marked. The robe covers both the shoulders and clings closely to the body, its faintly engraved folds done in graceful curves at the ends, revealing a somewhat emaciated figure because the Gupta ideal is in direct contrast to the Kushan emphasis on physical mass and energy and to the Gandhara imitation of naturalistic Greek forms. The subtle delicacy and spiritual refinement of Sarnath is here mixed with the warmth of emotion and sensuous appeal, also evident in the large metal images of the Buddha thatesite of Nalanda. However, the high degree of perfection achieved in the Sultanganj copper Beddha suggests a continued period of activity in the casting of metal images. On the evidence of a coin of the last Western Ksatrapa ruler of Saurastra along with one of Chandragupta II Vikramāditya, his conqueror, discovered in a *stúpa* adjoining the find spot of the image, it has been dated In the early 5th century A. D.[1]

Lumps of copper ore found close by indicate that the smelting and casting were done on the spot. The hands of another large copper statue was picked up and three small Buddhas of the same metal were discovered. One, nearly destroyed by rust, was seated, the three others were standing with halos broken and detached. A large Bihar image of carboniferous shell was found nearby, this image is also in the Birmingham Museum.[2]

The Sultanganj copper Buddha, weighing nearly a ton, is undoubtedly a very good example of Indian proficiency in metallurgy at the beginning of the 5th century A. D. still stronger testimony to that skill, as pointed out by V. A. Smith,[3] is furnished by the celebrated iron pillar at Mehrauli, standing near the well known Qutb Minar, 15 kms. almost due south of Delhi, which was set up about 415 A. D., in the time of the Gupta emperar Kumāragupta I. Made out of pure malleable iron of 7.66 specific gravity welded together, the pillar measures 23 feet 8 inches in height from the top of the bell capital to the bottom of the base, with the diameter diminishing from 16.4 inches at the base to 12.05 inches at the top. Its weight is estimated to exceed six tons. In the words of V. Ball: 'It is not many years since the production of such a pillar would have been an impossibility in the largest foundries of the world, and even now there are comparatively few where a similar mass of metal could be turned out.'[4]

It was again from Sultanganj that a gold repousse depicting the figure of a female deity, probably goddess Lakṣmī, was found as a part of a treasure trove.[5] The gold figure is oval in shape and edged withe lozenge borders, The goddess wears a patterned *sārī* tied

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1. *Ibid.*, p. 82.
2. *Ibid.*
3. *Ibid.*, p. 86; cf. also Smith, V.A., *The Iron Pillar of Delhi (Mihrauli)*, *JRAS*, 1907, pp. lff.
4. Ball, V., *Economic Geology of India*, p. 338; cf. Smith, V.A., *HAFIC*, p. 86.
5. *PMCA*, p. 350, pl. LVIII (PM Arch. No. 4460); *Bulletin of the Prince of Wales Muśeum*, No. 8, p. 13, fig. 160.

in elaborate folds and an *oḍhnī* passing over both the shoulders. Her wavy hair is decorated with rosettes. She wears circular ear-rings, a necklace, armlets, wristlets and anklets. The right hand is placed on the waist and she holds a lotus in the left hand. Her legs are crossed while she is rendered stepping forward. Along with the gold repousse has been found two pendants made of Kushan coins and the other of the Gupta gold coins of Chandragupta II with lotus on reverse. A very similar pose is noticed in a Gupta sculpture in the National Museum at Delhi.[1] The gold repousse figure from Sultanganj is presently preserved in the museum at Patna.[2]

There is, however, a great paucity of metal images from Bihar during the period immediately preceding the rign of the Pālas. The Pāla rule in Bihar was not only long but also remarkably eventful. The Palas did not only play a dominant and purposeful role in the political history of India, but also made considerable contributions in religious, social and cultural fields. Not only that Bihar's contributions, during their long yet eventful reign of over three centuries and a half, beginning from about the middle of the eighth century A. D., to the cause of artistic development of the country were great, but also that it developed a new local school, impregnated with distinct characteristic features. Arts and architecture, which had recorded considerable progress under the Imperial Guptas, continued flourishing unabated till the end of the 12th century A. D. In spite of political vicissitudes the period witnessed the development of great Buddhist monasteries at Nalanda,[3] odantapuri (modern Biharsharif) and Vikramaśīla (in the district of Bhagalpur) under the patronage of the Pāla rulers. These Buddhist monasteries, themselves centres of higher learning, 'cultivated with success the arts required for the decoration of the sacred building.'[4] It was mainly because idolatory had already formed an integral part of the Mahāyāna and Vajrayāna Buddhism. As a result, a new and prolific school of stone sculpture, bronze casting and manuscript painting came into being in Bihar with Nalanda, Kurkihara, Bodhgaya, Fatehpur etc, as its chief centres. The school, having flourished in Magadha, situated in the eastern part of the country, during the mediaeval period under the patronage of the Pāla rulers, came to be variously designated as the Pāla or the Magadha or the Mediaeval Eastern Indian school, the latter being more popular and appropriate. It is very likely that the two famous artists, Dhiman and his son Vitapala, of whom the 17th century Tibetan historian Tāranātha records in glowing terms as having founded a school of sculpture, bronze casting and painting in eastern country, flourished in the wealthy monastic establishment of Nalanda. They belonged to the ninth century A. D., when the Pāla rulers, Dharmapala and his illustrious son Devapāla ruled in Magadha. The discovery of brick-built metal smelting furnace, with burnt metal pieces and slags in it, in the Temple Site No. 13, proves beyond

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1. *Album of Indian Art Exhibition*, New Delhi, 1948, p. 12
2. *PMCA*, p. 350, pl. LVIII (PM Arch. No. 11071).
3. The Nalanda Mahāvihāra was already functianing from the time of the Gupta monarch Kumāragupta I. It was a great living institution when Hiuen Tsang had visited it during the reign period of Harsa of Kanauj in the 7th century A.D.
4. Smith, V.A., *HFAIC*, p 121.

doubt that metal objects were cast at Nalanda.[1] The furnace is found made of four chambers in one square divided by short walls, each of the chambers being provided with two flues for the fire to burn and air to pass.[2] The splendid collection of bronzes all found in one spot of Kurkihara may suggest that the monasteries had also their own bronze foundries those days.[3] The fact is also confirmed by the evidence furnished by the excavations at Pahar pur in North Bengal (now in Bangla Desh).[4] Further, an inscription of the time of Dharmapāla, which lays great stress on an image having been made by the *śilpins* of Nalanda itself (*atratyah śilpibhih*) and mentions their names as well,[5] evidently suggests that Nalanda must have had its own workshop, otherwise such statements would be meaningless.

The Pāla artists of Bihar, thus, produced not only stone sculptures but also metal images. An extensive series of images, votive *stūpās* and utensils has been discovered both at Nalanda and Kurkihara, which have been made out of bronze or octo-allcy. Fatehpur, in the district of Gaya, has also yielded a dozen of Buddhist and Brahmanical images. The Dutch scholar A. J. Bernet Kempers tried to prove that the metallic images from Nalanda all belong to the Pāla period.[6] However, the best pieces in them belong to the time of the Pāla supremacy or rather to the reigns of the Pāla rulers Dharmapāla and Devapāla which extended over about three quarters of a century from abut 780 A. D. to 853 A. D.[7] and were marked by great intellectual and artistic activity. It has, however, to be conceded that with the rise of the mediaeval school of sculpture in the Pāla period and the great improvement in stone carving during the period, there was a concomitant improvement in metal casting as well. However, according to one view, the bronzes from Nalanda cannot be placed after the time of Devapāla. The metallic specimens from Kurkihara, on the basis of the inscriptions which they bear and on the consideration of style, can be dated, with a few exceptions from the time of Devapāla to that of Vigrahapāla III, i. e. between the 9th and the 11th centuries A. D.[8] Some bronze pieces have also been recovered from Fatehpur in the Gaya district, Imadpur in the Vaiśālī district, Dhanurabasti in the Muzaffarpur district Chandipore in the Bhagalpur district and Aluara in the Dhanbad district. The bronzes from Fatehpur, Imadpur, Dhanurabasti and Chandipore, on stylistic ground and on the basis of the inscriptions which some of them bear, may be assigned to the mediaeval period in between 10th and 12the centuries A. D.; but no precise dates have been suggested for the bronzes from Aluara,[1] though they can hardly be referred to a date before the 12th century A.D.[2] These metallic images are exceedingly beautiful and highly attractive, revealing the soft texture of the skin, rigid adherence to canonical injunctions, precise forms of ornaments and crown or *jata* over the head. It may, however, be noted that the metal images also share the traits of stone sculptures; but the material on which the artists worked being different, they record some difference as well with regard to their technique and modelling, characterised by better accomplishment, remarkable dignity and warmth of expression. Bronze being handier and more pliable a medium and suceptible to more minute execution and precise definition, it allowed fuller play to the genius of the Bihar artists during the Pāla periop. As such, most of the specimens are examples of highly developed art, Some of th Pāla images, in their sublime expressions on their faces. manner of arranging the drapery, curly hair on the head, roundish face ond modelling of the physiognomy are reminiscent of the Gupta masterpieces; but at the same time, single or double petalled lotus seats, ornamented halo, figures of lions, *kinnaras*, flying Gandharvas and Kīrttimukhas are typical Pala features. The pedestals or thrones of the images are likewise elaborately decorated with elephant and lion (*gajaśardula*) and other motifs, supported by two lions, suggestive of *simhasana* and also imparting mobility to the images.

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[1] Ghosh, A., *Nalanda*, p. 28,

[2] *Ibid.*

[3] Saraswati, Sarkar, etc, *Kurkihara, Gaya and Bodhgaya*, p. 7.

[4] *Ibid.*, p. 7.

[5] *MASI*, No. 66, p. 86 and also p. 119

[6] Kempers. A.J.B., *The Bronzes of Nalanda and Hindu-Javanese Art*, p. 7.

[7] Sinha, B.P., *Comprehensive History of Bihar*, II, pp. 247 ff.

[8] *JSIOA*, II, 1934, pp. 71 ff.

Most of the images from Nalanda, Kurkihara, Fatehpur and Chandipore represent Buddhist gods and goddesses; but there are also specimens which depict Brahmanical deities like Viṣṇu, Balarāma, Umā-Maheśvara, súrya, Gaṅgā, Sarasvatī, etc., which have also been recovered from these places. The bronzes from Imadpur and Dhanurabasti all depict only the Brahmanical divinities, while those from Aluara exclusively represent the Jaina Tīrthankaras almost nude and standing in the *kayotsarga* posture. of the Buddhist images, mention may specially be made of the Buddha figures. Buddha has been shown usually either standing on the pedestal in *abhava* pose or *varada* pose or seated on it and displaying the *bhūmisparśa* or the *dharmachakraparavarthanha mudra*, suggestive of the attainment of enlightenment and the deliverance of the first sermon respectively. Crowned images of the Buddha have also been obtained both from Nalanda[3] and Kurkihara.[4] Amongst the Bodhisattvas, Avalokiteśvara was very popular and as such he has very frequently been represented in various forms. A two-armed image of Avalokiteśvara from Nalanda seated on an elaborate throne[5] and another four-armed image of this very god from Kurkihara[6] are but creditale specimens of bronze casting, the former for its superb finish and charming smile and the latter for its sensuous modelling and contemplative serenity.'[7] An image of Tārā from Kurkihara deserves special notice.[8] The image is distinguished by graceful poise, delicate modelling, sensuous warmth and subtle emotional appeal reminiscent of the stucco Nāginī figures from Rajagir[1] and the copper Buddha from Sultanganj,[2] both immortal specimens of the eastern version of the Gupta tradition.

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[1] Sinha, B.P.; *Bhārativa Kalā ko Bihāra kī Deṇa*, p, 133.

[2] Saraswati' SK. in *Jaina Art and Architecture*, Vol, II, Edited by A. Ghosh, p. 264-

[3] Diwakar, R.R., *Bihor Through the Ages*, p. 363.

[4] *Ibid.*,

[5] The image is in The Nālanda Museum.

[6] *JISOA*, II, 1034,pl. XXXV (PM Arch. No. 9786).

[7] Diwakar, R.R., *op. cit.*, p. 363.

[8] *Ibid.*, p. 363.

Of the Brahmanical images, the two four-armed bronze images of Balarāma, both belonging to the reign of Devapāla, came from Nalanda[3] and Kurkihara[4]. In each case, the two back hands of the deity hold ploughshare and club; in the latter, one of the right hands is broken and the other probably shows a sweet ball and a wine cup. The Kurkihara image is an elaborate piece of bronze casting.

From Aluara, within the jurisdiction of the Chandan-kiyari police station in the district of Dhanbad, was discovered some thirty years back, a hoard of twenty-nine Jaina bronzes which are now housed in the museum at Patna.[5] All the bronzes of the hoard, excepting one, represent the Jaina Trthaṅkaras all nude, while the remaining piece depicts probably the Jaina goddess Ambikā. These bronzes, on palaeographic ground, are ascribable to the 12th century A.D. and from a class by themselves. The bronzes from Aluara differ from the bronzes of the other places in respect of technique in as much as they have all been cast solid, there being no core of any other substance. The Tīrthaṅkaras are distinguished by their respective *lāñchhanas* (special symbols), which are conspicuous by their absence in the Chausa bronzes of the Kushan period. The special symbols of the Jaina Tirthaṅkaras were late to make appearance in the Gupta period. They also do not stand exactly in the *kāyotsarga* posture with their hands hanging loosely beside their body, rather they have been rendered touching their knees with their palms and fingers. Even the pedestals over which the images are made to stand are not as simple as in the case of the Chausa examples, rather they have also been aborated making them into tiers indented vertically with cuts, projections and chases. Two of the Tīrthaṅkaras are found sheltered inside a canopied *simhāsana*. Figures of the donors are sometimes found attached to the pedestals. In general, the Aluara bronzes are characterised by delicacy and charm, the various limbs being in appropriate proportion to the body.

With a few exceptions of the bronzes which have been carved in the round, they, are generally placed against a back-piece rising up to the shoulders of the deity. There is very often a circular or an oval halo (*śiraschakra* or *prabhā-maudala*) which is sometimes detachable. In some spesimens, the halo appears to have completely lost its significance and has been reduced into a mere decorative piece shaped like an elongated horse-shoe

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1. Vogel, J. Ph., *Indian Serpent Lore*, pl. XXIV.
2. Smith, V.A., *HFAIC*, pl. a &.B.
3. French, J.C., *The Art of the Pal Empire*, pl. X; Banerji, R.D., *EISMS*, pl. I. b.
4. *JISOA*, II, 1934. pp. 79-81, pl. XXVIII. 1.
5. Prasad, H.K. in *Shri Mahabir Jaina Vidyalaya Golden Jubilee Volume*, pp. 284-85.

resting on the pedestal of the image itself and rising an inch or so above the image.[1] The pedestal over which the deity sits or stands consists usually of a single or a double petalled lotus, or sometimes of a cushion, placed upon a quadrangular pedestal. Alternatively, there may simply by a pedestal, the lotus or the cushion upon it being totally absent. The quadrangular pedestals themselves show various types. While some specimens show a smooth middle piece, others are made complicated having been characterised by chase and projections. They may be in the from a *ṭri-ratha*[2] or a *pahcha-ratha.*[3] The front of the pedestal is somctimes made in several tiers furnished with horizontal mouldings.[4] Usually one or two pieces of throne-cloth are seen hanging on the front of the pedestal. The halo (*śiras-chakra*) behind the head may be a solid disc, circular or somewhat oval, at times of the lotus design, in some of the cases, while in others, it is formed of a band fastened to the shoulders and connected with the head of the image by means of lotus stalks being hidden behidd lotus flowers or leafy designs. In the case of the image of Visnu faom Nalanda, the back-piece is nothing but the elongation of the back of the seat of a simple tyde, consistiug of two vertical and one transverse bars supporting the halo above.[5] The standing figures in general do not possess solid backings, rather they have been provided with pierced *prabhamandala* surrounding the entire body of the deity or rings fringed with rising flames and resting on the pedestal itself.[6] There are, however, certain exceptions to this rules.[7] Exactly as in the ornamentation of the bronzes in general, the string of pearls or beads occupies a paramount place in the decoration of the bands forming the *prabhamandala* around the body of the deity. The *prabhāmandala* enclosing the figure of the goddess Tārā from Nalanda is surounded by a frame of flowers inside it,[8] while around the image of Avalokiteśvara from Nalanda, it is of a somewhat different type, being externally bordered with the rising flames.[9] In the seated images, the *śiraschakra* behind the head of the deity is formed of a band[10] or a solid disc,[11] circular or somewhat oval in shape, and sometimes

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1. *ASIAR* 1930-34, pl CXXXIV. d (standing Buddha, Nalanda), pl. CXXXVI. d (standing Buddha, Nalanda)! image of Visnu from Fatehpur.
2. *ASIAR*, 1930-34, pls. CXXXVII. a and CXXXIII. c (Nalanda); *Bronze Images in Patna Museum*, figs. 13, 16, 17, 20, 28, (Kurkihara).
3. *ASIAR*, 1930-34, pl. CXXXIV. c (Nalanda) ; *Bronze Images in Patna Museum*, figs. 4, 5, 6, 33 (Kurkihara) ; Visnu (Fatehpur).
4. *ASIRA*, 1930-34, pls. CXXXIV. a and d, CXXXVI. c ; CXXXVII. f (Nalanda) ; pls. CXLVIII and CXLIX (Kurkihara).
5. Kempers, A.J.B., *op cit.*, fig. 10.
6. *ASIRA*, 1930-34, pls. CXXXIV.d, CXXXVI.e, CXL.b.2 (Nalanda) ; *Bronze Images in Patna Museum* figs. 6 and 23.
7. *ASIRA*, 1930-34, pl. CXXXIV.c (Nalanda).
8. Kempers, A.J.B., *op cit.*, fig. 14.
9. *Ibid.*, fig. 5,
10. *Ibid.*, fig. 17 (Nalanda) ; Ghosh, A., *Nalanda*, pl. IIIB; *Bronze Images in Patna Museum*. fig. 35; cf. also bronze images from Imadpur in the Vaisali district.
11. *ASIAR*, 1930-34, pl. CXXXVII.f (Nalanda) ; *Bronze Images in Patna Museum*, figs. 21, 29, 31, 33 (Kurkihar).

there is an oval or a circular band serving as *prabhamandala* around the entire body of the deity,[1] Alternatvely, it may be a solid disc decorated on its edge.[2] Whether a solid disc or formed of a band, the *śiraschakra* behind the head or the *prabha-mandala* around the body of the deity is usually decorated with the string of pearls or beads and fringed by the rising flames. There are, however, certain deviations fron this usual pattern as well in which are found carved undulating lines, very often met with a number of the Pāla bronzes. Sometimes, the sides of the back-piece are are adorned with the ornament well known as the *gajaśardula* motif consisting of a lion standing on an elephant which again rests upon a lotus flower.[3] A string of pearls or hangs down either from the mouth of the lion or in front of it. The ends of the transverse bars of the back are formed by a grooved knob[4] or by a *makara* like ornament;[5] it is, however, broken in some other cases. Some have an ornament of flourishes on the corners of the transverse bars,[6] while the halo at the baɔk of the head is solid and framed within a double decorative band, a string of pearls or beads and a fringe of flames. At times, the branches of the Bodhi tree are seen rising from behind the head of the Buddha adove the halo and under the parasol.[7] Sometimes the seat over is supported on a pair of lions which suggests it to be a *simhasnana*[8] In a few cases, the seat is found supported not only on two lions but on three[9] or four[10] lions. The pedestal of Trailokya-vijaya is supported on the back of a pair of elephants.[11] The seat of the twelve-armed Prajnāpāramita is supported by the lions and the ends of the transverse bar is formed by the usual grooved knob; but the upper corners are decorated with the *sthpas* enclosed within a triangular ornament. In the case of Hāritī and the corresponding image of Jambhala, though the seats are of usual type, the ornamentation of the upper corners seem to be consisting of birds as is not uncommon in the Pāla sculptures.

The broonze statuettes of the period were thus made exceedingly deautiful and charming, having been characterised by high technical skill. But the artists suffered from one major handicap; they were not free to shape their images as they willed. Features and attributes, including the vehicles if any, of gods and goddesses, had already been canonised in works like the *Visnudharmottara* and the *Sadhanmhla* and the artists had no alternative but to conform their images to the iconographic prescriptions as embodied in the canonical texts. The images, having been required for installation in the shrines and worship by the devotees, would not have served any useful purpose had they been prepared otherwise. The individual donors, on whose behalf these images were dedicated, were simply interested in the religious merit which they expected to earn by their dedication. But still within the rigid and limited framework of the textual prescriptions, the artists worked remarkable wonders and achieved marvel. Gifted with a high degree of plastic facility, they showed profound sense of form and moulded their images with ease reproducing even the most complicated movements of the body without much difficulty. Their works though lacked he warmth and naturalness of the Gupta classical art, yet the deficiency, to a greater extent was amply compensated by the show of pomp and grandeur, carried on to a considerable extent, particularly in the productions of the later period. Even stone sculptures are lavished exuberantly with ornamentation having metallic precision. The images' due to Tantrik influence, reflected feminine features and sweet charm, even in the modelling of the male divinities. That images with such characteristics originated in Magadha is evident from the remarks of Alice Getty[1]: "The School of Magadha, which developed the Indian elements, invented new forms. To it are due those well known figures with long thin legs, salient hips, flexible as reeds-those figures overloaded with jewels, gesticulating extravagantly upon bosky backgrounds of stylixed plants, that one sees on so many Buddhist buildings in India, Java and Cambodia." Despite certain deficiencies with which the Pāla art suffered, the very fact that it did not only flourish and hold the ground well for over three centuries and a half not only in Bihar but also in Bengal, but also left an indelible imprint on the art of Nepal, Tibet and South-East Asia bespeaks highly of those artists who produced such creditable works of art.

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[1] *ASIAR*, 1930-34, CXXXVI.a and b; CXXXVII.b, c, d, g, i, j, and k (Nalanda).

[2] Kempers, A.J.B., fig.7 (Chunda, Nalanda) ; Gaosh, A., Nalanda, pl. VII, *op cit*.

[3] *ASIAR*, 1930-34, pl- CXL.b. 3; Ghash, A., *Nalanda*, pl.VI (Nalanda) ; *Bronze Images in Patna Museum*, figs. 7 and 8; Diwakar, R.R., *Bihar Through the Ages*, fig.

[4] *ASIAR*, 1930-34, pl.CXL.b; Ghosh, A., *Nalanda*, pl· VI (Nalanda) ; *Bronze Images in Patna Museum* figs. 10, 16 (Kurkihara).

[5] *Ibid.*, figs. 7, 8, 29 (Kurkihara).

[6] *Ibid.*, fig. 23 (Kurkihara).

[7] Kemperes, A.J.B., *op cit.*, fig. 2.

[8] *ASIAR*, 1930-34, pls- CXXXV.c, CXXXFI.b (Nalanda) ; *Bronze Images in Patna Museum*, figs. 3, 7, 8, 10, 15, 29 (Kurkihara).

[9] *Ibid.*, fig. 9 (seated Buddha, Kurkihara).

[10] *Ibid.*, fig 5 (standing Buddha, Kurkihara).

[11] *ASIAR*, 1930-34, pl.CXXXV.a (Na.anda).

It may, however, be observed that Kempers has rightly demonstrated the striking resemblance existing between the bronze images found at Nalanda and in Java.[2] Apart from the details of the forms of these images, which are very similar, the back of many of the images as well shows a common feature which is that a small piece the creed formula engraved thereon is soldered to it. However striking though the similarity may be, it would be too preposterous to suggest that all the bronzes of the Buddhist cult, which have been recovered from Nalanda or other places, were brought from Java as offerings. Nothing would be far from the truth to think that all these bronzes found in hundreds, some even bearing the names of the pious Indian donors, were imported from Java. On the contrary, it testifies to the influence of India on the sculptural art of the archipelago. As already seen, some of the bronze pieces found from Nalanda rather suggest that the artists here were capable enough of producing real masterpieces which could stand comparison with any work of great artistic skiil.

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[1] Getty, A., *The Gods of Northern Buddhism*, p. xliii,

[2] Cf. Kempers, A.J.B., *op cit.*

The religious atmosphere prevailing in the country since very early time, but more particularly in the mediaevel period, was that of toleration and rapprochement. It was long before different cults were evolved that the beautiful sentiment embodied in the famous couplet of the *dīrghātmas* hymn[1] was expressed, emphasising the existence of one eternal principle being called in various other ways (*ekaṁ sat viprā vahudhā vadanti*). The evolution of the *pañchāyatana pūjā* and the construction of the *pañchāyatana* type of temples are but illustrative of the liberal bent of mind of the Hindus Images of Harihara and Ardhanārīṣvara and the Pañchāyatana Liṅgas, which represent the fusion of more than one deities characteristically demonstrate the syncretic tendency operating among the followers of the rival sects. But such a tendency at work is visible not only within the fold of Brahmanism. The spīrit of religious toleration and rapprochement did not leave untouched even the non-Brahmanical cults. In this connection, reference may be made to the Harihara image from Bihar in the Indian Museum at Calcutta[2] in which Sūrya and Buddha are shown standing on the either side of the centrai figure.

But the images of the several of the Buddhist deities like Aparājitā, Parnaśabariī, Trailokyo-vijaya, Vighnāntaka, etc. tell a different tale. Whereas Aparājita,[3] Parnaśabarī[4] and Vighnāntaka have been represented as pressing down under their feet the Hindu god of wisdom Ganeśa, Trailokya.vijaya[5] has been depicted as trampling upon the prostrat figures of Siva and Pārvati. The images of these Buddhist deities shown as humiliating the Brahmanical deities do not apparently fit in a period of religious toleration and cult amalgam. It has also to be borne in mind that the images of such Buddhist gods and goddesses have mostly been found in Bihar in the Nalanda and Bodhgaya regions. In this connection, it may be mentioned that 'some Saivas, Vaisnavas and Kapālikas who did not like that Dipankara should preach Buddhism in Tibet 'are said to have engaged some robbers to take away his life as soon as he passed the border of India.'[6] Dharmasvāmin, the Tibetan scholar, who visited Bihar in the first half of the 13th century A.D., records that the Buddhists had put an image of Siva at Vajrāsana (Bodhgaya) in front of the Buddha's image in order to protect it from the wrath of the non-Buddhists.[7] This would tndicate that the Brahmanical opposition was a factor to be reckoned with by the Buddhists.

Evidence of a somewhat different nature is furnished by a Tibetan text, the *Pag-sam ou-zang*. of course of a much later time, which, while describing the destruction of the magnificent Nalanda library, refers to a more severe act of hostility. 'After the Turushka raiders had made incursions in Nalanda.' it states, 'the temples and the Chaityas there were repaired by a sage Muditabhadra. Soon after this, Kukkutā-diddha, minister of the king of Magadha, erected a temple at Nalanda, and while a religious sermon was being delivered there. two very indignant Tīrthika (Brahmanical) mendicants oppeared. Some naughty young novice monks in disdain threw washing water on them. This made them very angry After propitiating the sun for twelve years, they performed a *yajña* fire sacrifice, and threw living embers and ashes from the sacrificial pit into the Buddhist temples. This produced a great conflagration which consumed Ratnodadhi.[1] The reaction of the Hindus against the Buddhist fanaticism is also reflected from the stone slab found at Konch in the Gaya district which, while representing all the incarnations of Visnu, has excluded the figure of the Buddha, regarded as the ninth incarnation of the god.[2] It is, therefore, more than likely that some such incidents could have provoked some reactions of the Buddhists in Bihar to give vent to their feelings through the images of some of their gods and goddesses shown an humiliating the Hindu divinities.

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[1] *Bg-veda*, I.164-46.

[2] Banerjea, J.N., DHI, p. 545, pl. XLVIII.1.

[3] Bhattacharyya. B.. *op cit.*. p. 246, fig.189.

[4] *PMCA*, pp.150-51; *ASIAR*, 1930-34, pl,CXLIX.7 (PM Arch.No.9740).

[5] *ASIAR*, 1935-36, p· 128, pl. XXXVII.d.

[6] Majumdar, R.C., *History of Bengal*. I, p. 676.

[7] Cf. Roerich. G., *Biography of Dharmasvāmiṇ*.

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[1] Vidyabhusna, S.C., *History of Indian Logic.* p.516; *MASI* No. 66, p. 7.

[2] Diwakar, R.R ; *Bihar Through the Ages*, p. 335.

4

Bronze Images of Deities and Other Articles

Section A "BUDDHIST IMAGES"

The bronzes from Bihar, obtained from different places within the state, as already seen, are numerous, representing a host of gods and goddesses, which may broadly be classified as the Buddhist, the Brahmanical and the Jaina. Nalanda and Kurkihara, the two principal sites, being mainly Budhist monastic establishments, it was but natural that majority of the images recovered at these two places should have represented the Buddhist deities which, besides the Buddha, include the images of the Bodhisattvas, Tārās and various other minor Buddhist divinities. Images of the Buddhist gods and goddesses have also been found from Fatehpur in the Gaya district and Chandipore in the Bhagalpur district. while a colossal copper image of the Buddha has been found at Sultanganj, both Gaya and Belwa have each yielded one bronze image of the Master.

THE BUDDHA

The Buddha.the śākya prince Siddhārtha, son of king śuddhodana and queen Māyā of Kapilavastu-came to be known as such after having attained the supreme knowledge (Buddhahood) under the Bodhi tree at Bodhgaya. The Master, the founder of Buddhism, gained popularity to the extent that he has been represented variously in Indian art; rather, as a matter of fact, the early art of India revolves mainly round the personality of the Buddha. No doubt, he has not been shown in the form of a human being in the art of the pre-Christian era, for the Hīnayāna Buddhists considered it an act of impiety to represent a superhuman being, as the Master was, into a human form. Hence, whenever the artists felt the necessity of showing the presence of the Buddha, they, did so by taking recourse to certain symbols like the foot-prints, empty throne, head-gear (*usniśa*), horse flying through the sky, etc. However, with the introduction of the Mahāyānism, Buddha came to be deified as a god and began to be worshipped like a Brahmanical deity. In view of this changed attitude among the followers of the Buddhist faith, images representing the Buddha in human form began to be prepared in stone, terracotta, stucco and metal and painted on the walls of the cave dwellings of the Buddhist monks. For the first time, the Buddha came to be represented in human form in the art of Gandhara and Mathura. The rise of the Gandhara school synchronized with the age of the Kushan emperors (first and second centuries A. D.), This was also the golden age of the indigenous school of sculpture at Mathura. The priority of the Buddha image is, however, a matter of dispute between the schools of Gandhara and Mathura; but it is already an admitted fact that the Mathura Buddha has features derived independently from the colossal statues like the Parkham Yakśa. The images of the Buddha, however, continued to be produced even after in the art of the Gupta and the mediaeval. periods.

It may, however, be noted that no image of the Buddha belonging to the Kushan period has yet been found from Bihar. However, from the Gupta period onwards, as in stone and terracotta, so also in metal, Buddha as well as Bodhisattvas and other Buddhist gods and goddesses have been represented variously displaying various attitudes. A sufficiently large number of bronzes recovered from different parts of Bihar show the Buddha either standing or seated, and sometimes even crowned. The colossal copper Buddha (7 feet 3 inches in height and over a ton in weight) from sultanganj in the district of Bhagalpur, presently housed in the Birmingham Museum and Art Gallery, is shown standing with his right hand raised in the attituce of affording protection (*abhaya mudrā*), while the left hand stretched low catches hold of the hem of the upper garment (*saṅghāṭi*).[1] The robe covers both the shoulders of the Buddha and ends at both the sides of the body in a fold in the form of a swallow's tail. The usual marks, *ūrṇh* (the *ṭilhkh* marka over the forehead in between the eyebrows), elongated ears, etc., are present. The hair over the head is treated in little curls and the top-knot (*uśṇiśa*) is rather high; but there is neither the nimbus around the head nor the aureole surrounding the entire body of the figure. The. copper Buddha from Sultanganj, an immortal product of the eastern version of the Gupta art, having the round cast of the face showing clear eastern features and the extremely sensitive handling of the flesh on the belly deserve special notice. The image bears testimony to the high skill of copper-smiths those days. (Fig. 1).

Nalanda and Kurkihara have yielded numerous bronzes. These two places being mainly the sites of the Buddhist establishments and centres of Buddhist learning, it is but legitimate to find that majority of the bronze statuettes representing religious figures should have variously depicted the Buddha and other Buddhist divinities.

A typical bronze statuette of the Buddha, representing him standing, shows the Master standing on a wide pericarp of lotus flower with his right hand either raised and displayed in the attitude of affording protection (*abhaya-mudra*) or brought low and held in the attitude of bestowing gift (*varada-mudrā*), while the left hand usually catches hold of the hem of the upper garment (*saṅghāti*). It is within this limited framework of iconograhy of the Buddha that the artists of Nalanda and Kurkihara exhibited their wonderful skill in handling the subject and modelling the images of the god in different sizes and of different varieties by adopting permutations and combinations of features. The lotus flower over which the god stands is sometimes double petalled and at times single petalled, but very often placed over a high pedestal which may be *tri-ratha* or Pañcha-ratha and often double tiered. The god puts on usually two pieces of garments – a *saṅghāṭi* (upper garment) and an *antaravāsa* (lower garment). The upper garment sometime covers both the shoulders of the god hanging like a long robe and sometimes it covers only the right shoulder, the left shoulder having been left bare. The presence of the drapery is very often indicated by somewhat semi-circular schematic lines and sometimes it is quite transparent, the presence of the garment in such cases being inferred only by their edges. The Buddha is characterised by a beautiful and attra ctive face well formed nose, thin lips, elongated ears and head full of curly hair with a somewhat prominent top-knot.

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[1] *The Way of the Buddha*, Fig. V.11.

Of the metal images from Kurkihara. the gilt image of the Buddha in the Patna Museum seems to be the earliest in date.[1] Unfortunately the image does not bear any inscription; but it is the most corroded piece of the group and forms a class by itself. In the opinion of K. P. Jayaswal, the image is stylistically more in the neighbourhood of the Gupta tradition. The Buddha has though been shown standing in the attitude of conferring boons (*varada-mudrā*), he is contemplative looking inwards.[2] By his left hand, he holds the end of the upper garment which covers only the left shoulder and leaves the right shoulder and chest bare. In this example, the Buddha stands on a lotus which is placed over a high rectangular two tiered pedestal. The weight of the body of the Buddha rests upon the right leg. Three flower and leaf devices connect the figure with the oval *prabhāmaṇḍala* decorated with beaded and flame designs. The image was originally plated with gold, patches of which can still be noticed on it. The silver alloy decoration, a feature usually found in the Kurkihara bronzes, is absent. This image appears to be the oldest in the Kurkihara group.[3] (Fig. 2).

Next to the above noted image may be placed the large bronze image of the Buddha from Kurkihara which is almost intact but for the little finger of the right hand which is broken.[4] This image also bears traces of gilding and green patina. The Buddha stands on a cushioned stool composed of two full blown lotuses placed one upon the other, back to back, which is a common motif throughout these images. The motif represents a cushioned seat which is evident from those in the seated images. The Buddha has been thown in *abhaya-mudrā*, holding the end of the upper garment with his left. Both the face and its expression are softer ānd just begin to tend to the feminine type which is consciously resorted to in the Pāla art. According to Jayaswal, as early as early as the 3rd century B. C., the Greeks had already realised that 'a true godly type required a compromise between the male and the female types. This principle reverts again and again both plastic and graphic arts in countries and circumstances widely separate in distance and age.'[1] The *ūrṅa* the eyes and the lotus mark over the palm are inlaid with a composition of silver and tin which has retained its original pearl like lustre and has remained bright and unchanged even when buried underground for several centuries. The lips of the image have been tinged with copper. The *prabhāmaṇḍala* which surrounded the figure is broken. It had flat raised rim in the middle with its outer edge decorated with rising flames.[2] (Fig. 3).

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[1] *JISOA*, II, 1934, pp. 72-73, pl. XXIX. i; Gupta. P. L., *PMCA*. p, 125, pl. XXVII (PM Arch. No. 9792).

[2] *JISOA*, II, 1934, p. 73.

[3] *Ibid.*

[4] *Ibid.*, p. 73, pl. XXXI. 3. Gupta, P. L.. *PMCA*, p. 126; *ASIAR*, 1930-34, pl. CXLVIII. 4 (PM Arch. No. 9590 and also 9777 and 9629). The image is 3 ft. 4 ins. high.

Almost similar to the preceding one but more successful a piece than this is the bronze statuette of the standing Buddha which shows his standing on pedestal crowned with an open lotus, with his right hand held in *abhaya-mudrā* and the left one holding the hem of the upper garment.[3] In this image too, the *ūrṇā*' the eyes and the lotus mark over the palm are inlaid with the composition of silver and tin and the lower lip touched with copper. The Buddha appears as if he is looking compassionately with the fixed determination of a saviour. The image is also remarkable for the manner in which the *uṣṇīśa* atop the head of the Buddha has been treated. It is pointed and beset with pointed locks and what is more is that it emits a flame. But this is not the only instance of a metal image of the Buddha from Kurkihara with a flame *uṣṇīśa*. Even stone image of the Buddha from Kurkihara is similarly distinguished[4] and so also later stone images, as for instance those of the two almost identical stelae from Tetrawan and Khulna in East Bengal have also a flame rising from the *usṇīśa*,[5] The metal images of the Buddha from Negapatam in South India have the flame issuing either from the *usṇīsa* or else directly from the head.[6] (Fig. 4).

There is yet another image of the Buddha which is of considerable interest.[7] The Buddha proper no doubt stands in *abhaya-mudrā* on a double petalled lotus placed over a pedestal which is *sapṭaratha*. The main interest with regard to this image lies in the treatment of the *saptaratha* pedestal which shows a crouching dwarf or Yakśa with his hands raised as if in a bid to support the heavy load of the Master above. The Yakśa figure is shown in the centre of the pedestal between pilasters and figures of elephants and lions in lateral *rathas*. Three fingers of the right hand of the Buddha are, however, broken. (Fig.5). From Kurkihara has also been found an elaborately treated image of the Buddha standing in *abhaya* pose on a lotus.[8] The pedestal below is missing. He has the coiffure over his head treated like small shells with the vain attempt to make the *usnīśa*

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1. *JISOA*, II. 1934, p. 73.
2. *PMCA*, p. 126.
3. *JISOA*, II, 1934, pl. XXXI. 1 and 2; *PMCA*, pp. 126-27, pl. XXVIII; *ASIAR*. 1930-34, pl. CXLVIII. 6 (PM Arch. No. 9589).
4. *JISOA*, II, 1934. p. 78.
5. Kramrisch, S., *Indian Sculpture*, note to fig. 43.
6. *ASIAR*. 1927-28, pl. XXXVIII.
7. *ASIAR*, 1930-34, pl. CXLVIII. 5; *PMCA*, p. 127, pl. XXVIII (PM Arch. No. 9587).
8. *Ibid.*, p. 125, pl. XXVII (PM Arch. No. 9636).

appear like a flame of fire. The upper and the lower garments both are approximately of the same length. The lotus over which the god stands has been treated in the conventional manner. In yet another elaborate example, there is a large oval halo surrounding the entire body of the god.[1] The outer edge of the halo is beset with flames treated ornamentally with the *kīrttimukha* at the top from the head of which rises up the shaft of the umbrella to which is also tied festoons on either side. The umbrella itself is decorated with beaded garlands and its top part has been treated like a votive *stūpa*. There is also a lotus designed *śiraschakara* behind the head of the Buddha in all these aforesaid examples. Buddha has been shown in the *abhaya-mudrā* and the long robe covers his both the shoulders. The drapery has been treated with schematic lines across the body and the arms. (Fig. 6).

There is an artistically beautiful bronze statuette of the Buddha from Nalanda which is presently housed in the National Museum at New Delhi.[2] It is perfectly intact and speaks higly of the skill of the metal caster of Nalanda who did create this superb image in the reign period of the Pāla rulers. The bronze statuette exhibits the god standing in *abhañga* pose, with his right hand held in the *abhaya-mudrā* and the left one holding the hem of the garment, on a double petalled lotus. He is also characterised by features like *urṇā* over the forhead, well formed nose full lips, half closed eyes, curly hair and a top-knot over the head. The bronze statuette is remarkable for the graceful modelling of the figure. The long robe covering the body has practically semicircular schematic lines carved upon it. The palms of the god show marks of lotus flower which is typically a feature of the Pāla art. This bronze statuette from Nalanda, which is in an excellent state of preservation, is much similar in features to the Sultanganj copper image of the Buddha, though it is considerably smaller in size. The Sultanganj Buddha, however, stands overa plain pedestal whereas the Nalanda Buddha, as already noticed, stands upon a fully blossomed double petalled lotus.[3] There is a much similar bronze statuette of the Buddha from Nalanda in the Patna Museum.[4] In other bronze statuette of the Buddha from Nalanda, the god is shown standing not in the *abhaya-mudrā* but in the *varada-mudrā*, over a single petalled lotus flower placed over a rather comparatively high pedestal.[5] The right hand of the god, which hangs down, displays the *varada* pose, whereas his left hand, some-what raised up, supports the upper garment which covers only the left shoulder, the right shoulder having been left bare as the garment is so arranged that it passes underneath the right armpit. An oval halo surrounds the entire body of the Buddha which has been decorated on its outer edge by a row of beads and further by a row flames of fire shown rising up. There is a much similar bronze statuette of the Buddha from Nalanda in the Nalanda Museum,[6] but for its halo the upper part of which is completely none the upper and only

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1. *ASIAR*, 1930-34, pl. CXLVIII . 2; cf. wag *PMCA*, p. 125 (PM Arch. Nos. 9593, 9779).
2. *The way of the Buddha*, fig. IV. 86.
3. cf also Kemphrs, A. J. B., *The Bronzes of Nalanda and Hindu Javanese Art*, p. 17, fig. 1.
4. PMCA, p. 118, pl. XXII; ASIAR, 1930-34, pl. CXXXIV. a (Pm Arch. No. 8369). 10th cen. A. D.
5. *Ibid.*, pl. CXXXIV. d (7th-8th cen. A. D.)
6. *Ibid.*, pl. CXXXIV. c; *Ibid.*, 1935-36, pl. CXXXVII. c.

a little of its lower part is sticking to the lotus at the back of the Buddha on either side. In still another image of the Buddha from Nalanda, the god has been treated similarly as in the previous examples, standing in the *varada* pose; but the image is rendered highly attractive hy making the god stand over a conventional double petalled artistically attractive lotus flower which has further been placed over a doubl tiered *pañcharatha* pedestal. In this instance as well, the robe covers both the arms of the god. There is also a metal slab at the back of the god, eliptical in form, the end of which is treated as a large halo adorned with flame motif and surrounding the entire body of the god. The back-piece rises from the *pancharaṭha* pedestal over which it has obviously been fixed. But for a slight break at the top, it is perfectly intact. There is another egg-shaped halo behind the head of the Buddha. The facial feature of the god has been treated very artistically and so also the coiffure over his head. The *ūrṇa* over the forehead and the eyes of the god have been inlaid with silver. Artistically, the image reflects the ponderousity of the style, and, hence, it may be dated somewhat late in c. 10th century A. D. In a still other elaborate bronze statuette of the Buddha from Nalanda, the god, represented standing in the *yarada mudrā* over a double petalled lotus, has a large eliptical halo surrounding the entire body of the god.[1] In this instance as well, the halo is artistically treated and decorated both internally and externally in wavy lines with bead and fire designs. The monotony of the space in the halo over the head of the Buddha is somewhat relieved by filling the space with a large lotus flower and birch leaves on its either side. In another remarkable bronze statuette from Nalanda, the Buddha stands in the *abhaya-mudrā*, putting on a long robe, the end of which has been held in his left hand.[2] The halo of the image is practically gone; but the pedestal, a portion of the niche and two slender pillars supporting it have been recovered and fitted together.

The bronze images of the Buddha from Nalanda thus bear a general resmblance with their counterparts from Kurkihara. As already discused, the standing Budhha from Nalanda is shown either in the *abahya* or the *varada mudrā*, standing on a lotus and holding the hem of the upper garment by the left hand. Likewise, bronzes from Kurkihara also show the Master in either of the attitudes standing upon the lotus flower. As at Kurkihara, so also at Nalanda, the *urnā*, eyes, lotus marks over the palms, etc., are inlaid with silver and copper and occasionally gilded with gold, and sometimes even incrusted with precious and semi-precious stones. At times. an elongated oval or eliptical *prabhāmaṇḍala* surrounds the entire body of the Buddha. It may, however, be noted that at Nalanda the lotus over which the god stands is very rarely placed over a pedestal; but in the bronzes from Kurkihara, the lotus over which the Buddha stands is more often than not placed over a pedestal with architectonic profiles. As remarked by Kempers, we may probably have to add the pedestals in most of the images from Nalanda.[3] One important point to be noted in connection with the metal images of the Buddha from Kurkihara is that the *uśṇiśa* over the head of the Master is rendered emiting flame of fire. This is feature typical of the

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1. *ASIAR*, 1930-34, pl. CXXXVI. e.
2. *Ibid.*, p. 279, pl. CXL. b. 2.
3. Kempers, A. J. B., *op. cit.*, p.

Kurkihara bronzes in Northern India. This feature is conspicuous by its absence in the Nalanda bronzes. It may, however, be pointed out that the metal images of the Buddha from Negapatam in South India have mostly the flame issuing either from the *uṣṇiśa* or else directly from the head.[1]

As already referred to above, the Buddha figures have been represented not only standing but also seated in different poses. He has been portrayed in majority of the cases in the bronzes of Nalanda and Kurkihara seated in the *bhūmisparśamudrā*. He has also sometimes been shown seated in the *dhyāna* and the *dharmachakra mudrās*.. Usually the Master is found sitting in the *padmāsana* (or *vairāsana*) posel but sometimes he is also seen seated in the *ardhaparyaṅka* or the *paryaṅka* pose (*bhadrāsana* or the so-called 'European fashion'). There is a remarkable bronze imane of the Buddha from Gaya which represents the god seated cross-legged in *padmāsana* upon a double-petalled lotus with his right hand displayed in the attitude of touching the earth (*dhūmisparśa-mudrā*) and the left one placed on the lap.[2] The image bears an inscription incised on a thin plate of copper attached to its bottom, much in the same way as inscriptions have been placed on the bottom plates of the Nepalese and the Tibetan Buddhist images. The inscription records the dedication of the image by a Rāṇaka named Yaksapāla and palaeographically it may be assigned to about 7th century A.D. The image suffers from the want of proportion between the different limbs of the body.[3] In an interesting image from Kurkihara as well, the Buddha is shown seated in the earth-touching attitude *dhūmisparśa-mudrā* upon a fully expanded lotus placed upon a pedestal with three figures of lions carved in profile on it, suggesting thereby the seat of the god to be a lion throne (*simhāsana*.[4]) There are three ruby pieces on the lion throne. This figure forms a class by itself. The Master is calling the Earth to stand as witness to his having attained to the supreme knowledge (or Buddhahood). The great moment in the spiritual history is writ large on the face of the Lord, embarking on his mission of liberation. The body of the god seen through the cloth is erect, breath suspended, "The body, having been subjected to the sacrifice of the self imposed process of a long *tapasyā*-cogitation, relates the story of the recent past leading to this critical moment."[5] The free right hand by its length bespeaks of the ascetic as being a superman. The Pāla artist has thus succeeded in portraying the spirit and strength where generations of Gandhara workmen have failed. With an ascetic body and face full of success and mission, the image marks the zenith of the Pāla art. The image bears an undated nscription on its back which con palaeographically be dated in the 8th-9th century A. D.[6] (Fig.8).

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1. *ASIAR*, 1927-28, pl. XXXVIII.
2. *IA*, XIX, 1890. pp. 77-78 and plate.
3. Banerji, R. D., *EISMS*, p. 131, pl. LXVI. c
4. *JISOA*, II, 1934, p. 74, pl. XXIX. 2.
5. *Ibid*,. p. 74.
6. I*bid*.

Another notable image from Kurkihara as well represents the Buddha seated in the *bhūmisparśa-mudrā* on a *mahāmbuia-pītha* with well modelled petals placed upon a rectangular pedestal having an inscription on it.[1] There is also a *prabhāmandala* surrounding the entire body of the god. It consists of a heavy flat rim, flat inside without any decoration, a raised beaded decoration and a border of flames. Thers. are two connecting links between the shoulders of the Buddha and the rim covered by four petal lotuses. The branches of the Bodhi tree fall over the rim on both the sides of the spike of the umbrella. There are also streamers on both the sides of the umbrella linking them with the *prabhāmaṇḍala*.

There is yet another equally interesting bronze statuette of the Buddha from Kurkihara which too shows the god in the *bhūmisparśa-mudrā* seated on a single petalled lotus with the petals turned dowaward and placed over a rectangular pedestal.[2] There is a massive circular *śiraṣchakra* with bead and flame borders and so also a large oval *prabhāmaṇḍala* with its back surrounding the body of the Buddha. The image bears an inscription on the front of the pedestal and another inscription at the back of the halo which is the usual Buddhist creed. The inscription over the pedests the image to have been offered as a gift by one Buddhavarmana. That images were gifted to the monasteries not only by men but also by women is proved by another bronze statuette of the Buddha which mentions the name of the female as Manju who calls herself proudly a *paramopāsakī* or the great devoted.[3] This image as well represents the Buddha seated in the earth-touching attitude under a Bodhi tree, leaves of which are displayed betwren the *śiraṣchakra* and the umbrella above. The two connecting links from the shoulders of the god to the *śiraschakra* are covered not by flower devices but by small dots. The figure is some-what corroded, the face of the god being worn out. It is, however, not as elaborate a piece as the preceding one. (Fig. 9).

There is a much elaborate bronze image of the Buddha from Kurkihara in the Patna museum which shows the god seated cross-legged in *vairāsahā* with his right hand in *bhūmisphrśa-mudrā* and left hand placed on the thigh.[4] The Master sits upon the pericarp of a fully expaned double petalled lotus placed over a rectangular pedestal decorated with the throne cloth in the front and heraldic lions with tails curved at their back on both the sides. On either side of the Buddha is the *gaiaśārdula* (lion riding over an elephant) motif suporting the transverse bar of the throne. The elaborate *śiraschakra*, slighty oval, behind the head of the god, is highly ornamented with bands of flowers, beads and flames, with the *kīrttimukha* above, from the top of which rises the spike of the umbrella which is now missing but had originally sheltered the god below. There are leaves hanging on the either side of the *śiraschakra*, indicating thereby the Bodhi tree under which the god sits. On either side of the head of the Buddha are two miniature Buddhist figures. What is of special interest is that the image is stated in the inscription carved upon it to be a gift to the monastery from one Nāgendravarman who hailed from Kanchi (i. e. Conjeevaram) in Tamil Nadu. The image is datable in the 9th century A. D. This is, however, not the only image offered to the monastery as a gift on behalf of a person from a distant land. There are other images as well which have been mentioned as gifts to the monastery from persons belonging to Kāñchi in Tamil Nadu.[1]

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[1] *PMCA*, pp. 127-28 (PM Arch. No. 9632), 9th cen. A. D.

[2] *Ibid*, p. 128 (PM Arch. No. 9775).

[3] *Ibid.*, p. 129, pl. XXIX (PM Arch. No. 9789).

[4] *Ibid*,, p. 129, pl. XXIX (PM Arch. No. 9789).

Equally ornamented image of the Buddha from Kurkihara in the Patna Museum shows him much in the manner as in the preceding example.[2] The *śiraschara* is, however, not as much massive and elaborate, being decorated on the outer edge by the border of flames. The umbrella exists withe the part of the shaft above treated like unblossomed lotus.

Like the Kurkihara bronzes, majority of the seated Buddha figures from Nalanda show the god in the *bhūmisphrśhmudrā* (the attitude of touching the earth). Usually this type of bronzes from Nalanda also shows the Buddha seated in the *vairāsana* (or *padmāsama*) on a fully expanded lotus placed over a pedestal and sheltered under an umbrella. There are also either above the head on the *śiraschakra* (i. e. nimbus) or between the *śiraschakra* and the umbrella some branches of the Bodhi tree, suggesting thereby that the deity represented is none else than the Buddha himself at the moment of calling upon the Earth to bear witness to his supernatural generosity. There is also very often a *prabaāmanḍala* surrounding the entire body of the Buddha. There is also the Buddhist creed engraved on a circular metal piece soldered to the back of the image.[3] A small image of the Buddha (height 5 1/2 inches only) from Nalanda in the *bhūmisparśa-mudrā* deserves special notice.[4] The image has been cast not entirely in bronze. It is rather a composite image with the head, the halo and the pedestal made of bronze and the body in carnelian. This particular image was found in the Monastery site No. 11 where the evidence of the existence of a metal foundry foundry, where bronzes were cast, had been noticed in the shape of a smelting pot.

There is a highly interesting bronze from Nalanda which shows nine lotus stalk brackets over an inscribed bronze pedestal which presumaly served the purpose of seats (*āsanas*) for the Buddha in different attitudes.[5] As a matter of fact, one seated image of the Buddha in *bhumisparśa-mudrā* has actually been found which has been provided with a groove below the lotus seat, fitting exactly on to the tenon of one of the brackets.

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[1] *Ibid*., pp. 129ff (PM Arch. Nos. 9633, 9634, 9597, 9759, etc.)

[2] *Ibid*., pp. 129-30, pl. XXIX (PM Arch. No. 9759).

[3] *ASIAR*, 1927-28, p. 160; *Ibid*., 1928-29, p. 145; *Ibid*., 1929-30, pp. 201-02, pls. XXXIII. b and c.

[4] *Ibid*., 1934-25, p. 40, pl. XVII. g.

[5] *Ibid*., 1935-36, p. 128, pl. XXXVII. e.

Not only in the *bhumisparśa-mudra*, the Buddha has also been rendered in the *dharmachakra-mudrā*. In one of the bronzes from Kurkihara, Buddha has been shown with his both the palms raised up and brought before the chest in a manner suggestive of the *dharmachakra-mudṛā* or the attitude of delivering the first sermon at Sarnath, technically known as the 'Turning of the wheel of Lo for the first time at Sarnath.[1] Buddha is seated on a wide open lotus placed over a rather raised pedestal ducorated with festooned drapery on the front and figures of gazelles on the either side of the wheel indicating the place of incidence as Sarnath. On the proper right side, there is a male devotee shown over a separate lotus who is kneeling in *anjali-mudrā* with his both the palms joined together. The back of the throne is elaborately adorned by a number of devices like the *gaja-śardula*, the *makara*-ends of the cross beam, the figures of the Kinnaras and the Kinnarīs and that of the Kīrttimukha at the top of the back of the throne. (Fig. 11). In another bronze statuette from Kurkihara representing the god in the *dharmachakra-mudra*, the top part of the throne is decorated with streamers.[2] What renders the image of particular interest is that it has been mentioned in the inscription as a gift from a monk named Vīryavarman, who hailed from Kāñchī in Tamil Nadu. As already noticed earlier, even people from South India had so much regard for the monastery of Kurkihara that they came to donate the images of the Buddha to the Buddhist monastery from a great distance.

Certain of the bronzes from Nalanda as well show the Buddha seated in the *dharmachakra-mudrā*. One of the bronzes from Nalanda represents him seated cross-legged on a double petalled letalled lotus throne with a pair of gazelles on the either either side of the wheel of Law on the pedestal. The Buddha preaching his first sermon is shaded by a triple umbrella.[3] In another bronze statuette from Nalanda, the Buddha forms the centre of a group of three figures. He is shown in the *dharmachakramudrā* seated in the so-called "European fashion" with both his feet dangling and resting on a lotus, with smaller male and female figures flanking on his either side seated in the *vilāsamudrā*. The group is complete with a halo and a fertooned umbrella. This image was recovered from the Monastery Site No. 1.

Certain of the bronzes from Kurkihara show the Buddha in the *varada-mudrā*. In one of the images, the Buddha is represented seated in the *vairaparyanka* attitude with his right hand in the *varada-mudrā* with some oval object in it, while the left hand is placed over the lap.[4] The god has a prominent *uṣṇīśa*. There is a horse-shoe shaped *siraśchakra* at the back of his head and a *prabhamaṇḍalā* decorated with flames and jewelled device at the top of the umbrella. The right half of the pedestal is missing. In yet another image, he is showd in the *varada-mudrā* quite similarly as the preceding example.[5]

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1. *PMCA*., p. 128 (PM Arch. Nos. 9743, 9723).
2. *Ibid*.,pp. 128-29 (PM Arch. Nos. 9634, 9810).
3. *Ibid*., 1929 28, p. 160; *Ibid*., 1928-29, pl. LVII. a.
4. *PMCA*, p. 130 (PM Arch, No. 9769).
5. *Ibid*., p. 131 (PM Arch. No. 9669).

The Buddha, represented by only one bronze statuette in the Fatehpur hoard, has been shown seated cross-legged in *padmasana* on a single lotus pedestal with his right hand brought near the knee in the attitude of offering blessings (*varada-mudrā*) and the left hand placed on the lap with a casket-like object poised on the palm. The hair atop the head of the Buddha is arranged in coils in the form of *jatāmukuta*. The upper garment of the deity covers only the left shoulder, the right shoulder having been left bare. His ears are elongated. Others features of the figure have become so much blurred that it is practically impossible to make anything out of them. (Fig. 12).

The Crowned Buddha :-The bronze images of the Buddha so far discussed above all show him without any crown over his head. It is well known that the Buddha (former prince Siddhartha) had left his palace at Kapilavastu, giving up the princely life of comfort and luxury, in search of supreme knowledge and salvation. The images, therefore, usually depict him as a Buddhist monk without any ornament over his person or head full of hair. As against him, the Bothisattvas have been lavished with numerous varieties of ornaments over the person and elaborate crown over the head. These features substantially differentiate between the Buddha and the Bodhtsattva images. But towards the last centuries of the Pāla regime, the practice of decorating the images of the divinities became so popular that even the mendicant Buddha was not spared from this extreme urge of decorating the images, and consequently the Buddha was provided particularly with an elaborate jewelled crown over his head. This extraordinary attraction on the part of the artists to decorate the images with ornaments naturally resulted in the production of the bronze as well as stone smages of the Buddha with bejewelled crown over his head. Such crowned images of the Buddha are almost similar to those images which do not display āny crown or ornament. The crowned Buddha, besides putting on a jewelled *mukuṭa* over his head, also displays a necklace over his broad choad chest and armlets, borh in the standing and seated varieties of his images. Thus, one of the standing images of the Buddha from Kurkihara shows him standing on a double petalled lotus placed over a *triratha* quadrangular pedestal.[1] His right hand is held in the *abhava-mudra* while the left hand holds the hem of the upper garment. He puts on a five-peaked jewelled crown over his head, besides a necklace completely wrought in silver. The eyes and the *ūrṇā* of the god are also inlaid with silver. Over the pedestal were three rubies set in flowery pattern. There is an oval *prabhamañḍala* surrounding the entire body of the God decorated with flame motifs and with streamers at the top. The image bears an inscription of the time of Vigrahapāla III and as such the image is dated in the llth century A. D. In another standing crowned image of the Buddha, the *prabhamanḍala* surrounding the figure of the Master is elaborately designed. The flames rising on its outer edge are all set with rubies and the space between the head and the *prabhāmanḍala* is filled up with four petal lotuses.[2] In yet other example, the crown over the head of the Buddha is a very short one lined with a border of beads on its lower side.[1] (Figs, 13-15).

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[1] *ASIAR*, 1930-34, pl. CXLVIII. II; JISOA, I, 1934, pl. XXXIII, 1; PMCA, pp. 131-32, pl. XXX (PM Arch. No. 9595).

[2] *ASIRA*, 1930-34, pl. CXLVIII. 0; JISOA, II. 1934, Pl. XXXIII. 3; PMCA, p. 131, pl. XXX (PM Arch. No. 9793).

One of the seated varieties of the crowned Buddha from Kurkihara in the Patna museum shows him seated on a *mahāmbuja pīṭha* in the earth touching attitude.[2] He has a three-peaked crown over his head and a beautiful necklace hanging over the chest. In still other image, the necklace hanging over the chest is made of silver.[3]

There are also some elaborate images of the seated variety of the crowned Buddha. To mention a few, there is a remarkable bronze statuette from Kurkihara which shows the Buddha seated on a single lotus seat within a massive trefoil niche, the ends of which are being supported by the pilasters, the background being cut around the body.[4] The trefoil arch is decorated externally with jewels having triangular device on top. Branches of the Bodhi tree are shown between the umbrella and the upper part of the niche. There are beaded perpendicular decorations on the outer side of the pilasters. Upon the pedestal, which is of the *tritatha* type, there are two lions seated on the either side, suggesting it to be a *sinhāsana*. The pedestal has a square lozenge shaped jewelled fillet as usual. The crown is made of silver and the lower lip is touched withe copper. The inscription on the image bears the usual Buddhist creed and mentions it to be a gift from Rāhulavarman of Kāñchi to the Buddhist monastery. The crown of the Buddha has three peaks with triangular outlines and also diadems forming its distinct edge. There is a much similar image from Kurkihara with the Buddha seated in the *bhūmisparśa-mudrā* on a single lotus over a *triratha* pedestal.[5] The *prabhāmaṇḍala* consists of scroll edge. There is a horizontal bar behind the Buddha's head. The vertical shaft of the umbrella is visible over the crown and so also the leaves of the Bodhi tree forming inverted festoons between the umbrella and the upper edge of the *prabhāmaṇḍala*. This image has an additional feature and it is that there is the figure of a devotee on the right side who has been shown in the kneeling posture with his hands folned in *anjali-mudrā*.

In this context, one more image of the crowned Buddha deserves special notice.[6] In this image as well, the Buddha has been shown seated cross legged in *vajrāsana* with his right hand in the *bhūmisparsa-mudrā* and the left one placed on the lap. The god is seated on a *mahāmbuja pītha* placed over a *triratha* pedestal having circular and logenze shaped designs meant for containing rubies in them. The entire body of the Buddha is surrounded by an oval *prabhāmaṇḍala* with its outer edge decorated with bead and flame designs. At its top is the shaft of the umbrella with the leaves of the Bodhi tree hanging with festoons on its both the sides. There is also provision for decorating the top of the umbrella with a triangular ruby. What is of particular interest with regard to this image is that two miniature lotuses spring from the either side of the pedestal. On the proper right side, there is a figure of Avalokiteśvara Padmapāṇi standing on the miniature lotus with his right hand stretched down in the *varada-mudrā* and the left hand hanging and holding a lotus flower by its stalk. A small figure of the Dhyāni Buddha can be seen in his crown. On the proper left side, on another miniature lotus, stands Maitreya with his right hand raised in the *abhaya-mudrā* and the left one placed on the waist, holding a *nāgakesara* flower by the stalk. The crown of Maitreya is decorated as a votive Stupa. The images are coarsely covered with an inlay of silver.

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[1] *JISOA*, II, 1934, pl. XXXIII. 2; *PMCA*, p. 131, pl. XXVIII (PM Arch No. 9742). For other standing crowned images of the Buddha, cf. *PMCA*, pp. 131-34 and *ASIAR*, 1930-34, pl. CXLVIII.

[2] *PMCA*, p, 135 (PM Arch. No. 9756). cf also, *Ibid*. p. 135 illustrated in *ASIAR*, 1930-34. pl. CXLIX. 9 (PM Arch. No. 9747).

[3] *PMCA*, p. 135 (PM Arch. No. 9749).

[4] *ASIAR*, 1930-34, pl. CXLIX. 10; Gupta, P. L., *PMCA*, pp. 134-35 (PM Arch. No. 9752).

[5] *Ibid*, p. 135 (PM Arch. No. 9637).

[6] *Ibid*., p. 136; *ASIAR*, 1930-34, pl. CXLIX. 11 (PM Arch. No. 9737).

Scenes from the life of the Buddha :-

The stelae of the images of the Buddha very often represent scenes from the life of the Master which usually include his birth in the Lumbini garden, the deliverance of the Firt Sermon at Sarnath, his subugation of the elephant Nalagiri, offer of honey to him by a monkey, his miracle at Śrāvastī, his descent from the Trayastriṁśa heaven and his death at Kuśīnagara. Not only in stone sculptures, these scenes are also found represented on the back pieces of the bronze images of the Buddha from Nalanda and Kurkihara.

The Birth of the Buddha

The story of the Buddha's life represented on the stelae begins with his birth. While travelling in state from Kapilavastu to her parents' home, queen Māyā gave birth to a divine child in the Lumbini garden two *śāla* trees then in their full spring blossom. She was then attended upon by her sister Mahāprajāpati and the god Indra received the child.[1] It may,however, be noted that, according to Foucher, the Nativity of the Buddha is represented in early Indian art by the figure of Māyādevī seated or standing on a lotus with or without elephants pouring water over her from inverted jars.[2] Coomaraswamy identied such figures to be those of Lakṣmī and held the view that Śrī-Lakṣmī has nothing to do with the Nativity scene. Marshall has ably reconciled the conflicting opinion of Foucher and Coomaras wamy by saying that some of the Māyā figures on the balustrades and the gateways are identified with the familiar type of śri-Lakṣmī, standing or seated on lotus, which the Buddhists evidently appropriated along with so many other formulae and motifs from the current art of the period, since it can be hardly doubted that the śrī-Lakṣmī type goes to more remote age than Buddhism.[3] However, in the art of the later period, as early as even in the Gandhara art, Māyādevī is represented standing beneath a *śāla* tree, grasping one of its branches. She is being supported by her sister Mahāprajāpati or a female attendant. The divine child who emerges from the right side of the queen is being received by Indra in his outstretched hands on a piece of cloth (in accordance with the legend of the conception) and Brahmā stands behind him. However, in the bronzes, it has not been possible to depict all these details connected with the birth of the Buddha. As such, the birth of the Buddha is suggested usually by the figure of a lady, undoubtedly Māyādevī, standing under the *śāla* tree and child issuing from her right side. In a bronze image discovered at Nalanda there is the figure of Indra in addition;[1] but Indra is absent in another image.[2] So also in the detached stela from Kurkihara, the Buddha's birth is shown by a lady standing under the *śāla* tree and the divine child springing from the right side of the mother.[3] Certain of the stone sculptures of the Pāla period as well represent the birth scene of the Buddha similarly.[4] (Fig. 16).

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[1] *Dhamma. Comm.*, part I, p.

[2] Foucher, *The Beginnings of Buddhist Art*, p. 70.

[3] Marshall and Foucher, *The Monuments of Sanchi*, I, p. 39, f. n. 1.

The Deliverance of the First Sermon by the Buddha at Sarnath

After having attained the supreme knowledge at Bodhgaya, the Buddha, on request from Brahmā and other gods to preach the *dharma* which would show mankind the way to salvation, proceeded to Rsipatana (modern Sarnath) near Varanasi where he delivered his First Sermon to the five mendicants who had earlier deserted him in the forests of Rajagrha, thereby setting in motion the Wheel of Law (*dharmachakraparāvartana*). In art, the incident is usually represented by the figure of the Buddha shown seated in *vajraparyanka* attitude with both his hands brought near the chest in a way suggestive of what is known as the *dharmachakraparāvartana-mudrā* (the gesture of preaching). The image from Sarnath, carved in Chunar sandstone, representing the Master in the act of 'Turning the Wheel of Law' (i. e. preaching the First Sermon) is undoubtedly one of the masterly creations of the Gupta classical sculpture.[5] The pedestal of the image shows the Wheel, flanked on two sides by seven kneeling figures, five of shaven-headed monks representing the five mendicants and remaining two possibly the donor couple. In the bronzes from Nalanda and Kurkihara, the Buddha has been rendered seated in *bhadrāhsana* (i. e. the so-called European fashion) with both his legs hanging down and the hands exhibiting the act of preaching the First Sermon. While in the Kurkihara image, the Buddha is wearing a crown,[6] there is no such crown over his head in the images from Nalanda.[7]

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[1] Banerji, R. D., *EISMS*, pl. XXIV. d.

[2] *Ibid.*, pl. XXIV. e.

[3] *Bronze Images in Patna Museum*, fig. 12 (PM Arch. No. 9625).

[4] Banerji, R. D., *EISMS*, pls. XX, XXII, etc.

[5] Saraswati, S. K., *A Survey of Indian Sculpture*, pp. 135-36, fig. 94.

[6] Banerji, R. D., *EISMS*, pl. XXIV. d and e.

[7] *Bronze Images in Patna Museum*, fig. 12 PM Arch. No. 9625).

The Subjugation of the elephant Nalagiri

Devadatta, the cousin of the Buddha, made several attempts at getting the Master killed. Once with a view to killing the Buddha, an infuriated elephant named Nalagiri was let loose against him; but through his miraculous power, the elephant was pacified and subdued. That the elephant has been pacified is suggested by the animal bowing before the Buddha of its own accord and the Buddha placing his right hand over its head. In the Nalanda bronzes, the scene is represented to the proper left of the Buddha's head in the third row,[1] while in the stela from Kurkihara it has been depicted on the proper right side in the second row.[2] In the images from Nalanda, the Master is shown standing in *dvibhanga* with the miniature figure of the elephant near his feet depicted as if the animal is adoring the Master who has placed his right hand a little above the head of the animat in a way as if he is blessing it in turn. On the other side of the Master stands a person somewhat better dressed and also having an ornamented headgear and ear-ring, who may be identified with Devadatta, the cousin of the Buddha who had instigated the elephant for the murderous attack on the Master and who later on repented for the misdeeds and became his disciple. A terracotta plaque discovered at Antichak, supposed to be the probable site of the Vikramaśīla Mahāvihāra, also represents the scene almost similarly.[3] However, in the Kurkihara specimen, there is neither the figure of the elephant nor is there the figure of Devadatta. The incident is simply suggested by the figure of the Buddha standing with his right hand stretched in the manner suggestive of placing it over the head of the elephant for pacifying and thereby subduing the animal.[4] (Fig. 16).

A monkey's offer of honey to the Buddha

While the Buddha was sitting on the bank of a tank at Vaiśālī, he was offered some honey by a monkey, who committed suicide thereafter by drowning himself in a well and was reborn as a god. the tank has been celebrated among the Buddhists as the monkey tank (*markaṭa-hrda*)[5] and it has been identified at Basārh in the Vaiśālī district by Bloch who excavated the ruins at this place for the first time in 1903-04.[6] In the art of Gandhara, the incident is represented by the monkey bringing the bowl of honey, the Buddha holding it in one hand and affording protection by the other, and finally the monkey walking out of the scene.[7] In the art of the Pāla period, the scene is very often found represented on the stelae of the images. In such representations, the Buddha is shown seated with his hands placed on his lap in the posture of meditation. Usually the bowl of honey which the monkey offered to him is found placed over the palms of the Buddha. The monkey as well is some times seen dancing in exultation in front of the pedestal on account of the acceptance of his offering by the Master.[1] The scene has been represented at the bottom of the back-piece at the proper right corner in one of the bronze images from Nalanda;[2] but it has been depicted at the lower left corner in the other bronze image from Nalanda[3] and so also on the stela from Kurkihara.[4] While in the bronzes from Nalanda, the Buddha has been shown seated with a round bowl held in his hands placed over his lap, he has been represented standing with the bowl balanced in his palms in the Kurkihara back-slab. The Buddha is crowned in the Kurkihara specimen; but he is without any crown over his head in the Nalanda image. In all these representations, the figure of the monkey is conspicuous by its absence. (Fig. 16).

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[1] Banerji, R. D. *EISMS*, pl. XXIV. d and e.

[2] *Bronze Images In Patna Muscum*, fig. 12.

[3] *JBRS*, LVII, 1971, p. 62, fig. 3.

[4] *Bronze Images in Patna Museum*, fig. 12.

[5] Banerji, R. D., *EISMS*, p. 67.

[6] *ASIAS*, 1903-04, pp. 81ff.

[7] Foucher, *AGBG*, fig. 254.

The Great Miracle of Śrāvastī

In the time of the Buddha, there lived in Rājagrha six heretical teachers *tīrthikas*) who claimed great miraculous powers; but the Buddha having come to the forefront, they were no longer held in esteem. They, therefore, decided to hold a contest in which they could give a demonstration of their miraculous feats (*ṛddhi-pratihārya*) and ask the Buddha to show his own. In this way they hoped to establish their own supremacy. Hence, they went to the adjoining kingdom of Kośala, the capital of which was śrāvastī. Here, king Prasenjit invited the different pariies to a meeting, and the Buddha subsequently vanquished Tīrthika teachers by making fire and water issue simultaneously from his own body and preached to them at the same time from the four cardinat points.[5] In the art of Gandhara, the representation of the incident consits of the figure of the Master seated cross-legged in the attitude of Turning the Wheel of Law surrounded by worshipping figures and other figures of the Buddha.[6] In the art of the Sarnath school, the Buddha has been shown preaching simultaneously from the four cardinal points. He is repesented seated cross-legged on a lotus in the attitude of Turning the wheel of Law a Buddha seated on each side of him.[7] In a more elaborate specimen from Sarnath, now in the Indian Museum at Calcutta, there is a large figure of the Buddha seated on the central lotus, and he is surrounded by numerous standing and seated Buddhas occurring on the lotus flowers issuing from the stalk of the main lotus.[8] It may, however, be noted that the artists of the Pāla period follo-

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1. Banerji, R. D., *EISMS*, pls. XX, XXII, etc.
2. *Ibid.*, pl. XXIV. d.
3. *Ibid*, pl. XXIV. e.
4. *Bronze Images in Patna Museum*, fig. 12.
5. *Mahāpratihāryavadāna* in the *Divyāvadāna*, pp. 143ff; *Mahāvastu*, vol. 3, pp. 115, 410; *Dhammapada Commentery*, part 3, p. 45; Foucher, *The Beginnings of Buddhist Art*, pp. 147ff.
6. *Ibid.*, pp. 147ff.
7. Sahni, D. R., *Catalague of the Museum of Archaeology at Sarnath*, pp. 189-92, C(a) 3(f), C(a) 6-7.
8. *Ibid.*, p. 192, C(a) 6.

wed the artists of the Sarnath school in the representation of the incident of the miracle of śrāvastī very closely. A very elaborate representation of this incident is to be found in a separate image dedicated in the 13th year of the reign of the Pāla ruler Vigrahapāla III, with the main figure depicting the Master seated in the attitude of Turning the Wheel of Law, surrounded by smaller figures of the seated and standing Buddhas along with the figures of the Nāgas and king Prasenjit of Kośala.[2] In addition to these, there is also the representation of the Buddha's death just over the head of the main figure, the presence of which is not easy to explain.[3]

As it was not possible to represent the miracle of Śrāvastī in such greater details on the stelae of the images, a novel method was devised by the artists to represent the incident simply by the figure of the Buddha shown seated in the attitude of Turning the Wheel of Law and by placing the figure side by side on the same level with the figure of the Buddha which represented him as delivering his First Sermon at Sarnath. Thus both the incidents, the deliverance of the First Sermon and the great miracle of śrāvastī, are represented by the figure of the Buddha displaying the *dharmachakraparāvartaṇa-mudrā.* The scene representing the deliverance of the First Sermon at Sarnath can, however, easily be recognised by the presence of the wheel and the deer couchant on the pedestal; while the great miracle of śrāvastī can be recongnised by the presence of another figure of the Buddha in the *dharmachakraparāvartana-mudrā* in the same horizontal row but with the absence of the wheel and the deer. In the case of the latter, however, the kneeling figure of the venquished heretic of Śrāvastī appearing on the pedestal sometimes provides some clue to the identity of this particular incident.[3] But in certain cases, as in the bronzes from Nalanda[4] and Kurkihara,[5] there is nothing particular to distinguish the representation of the deliverance of the First Sermon from the representation of the miracle of Śrāvastī. There are two figures of the Buddha, represented quite similarly in the *dharmachakraparavartana-mudrā* on the two sides of the stelae but on the same level, the identity between the two being so close that one cannot be distinguished from the other. Thus. in such representations, while one of the figures may be regarded as representing the deliverance of the First Sermon at Sarnath, the other may be taken as representing the great miracle of śrāvartī, though there may not be any difference whatsoever in the two representations. And such is the case. as already referred to, in the representations of the two incidents on the stealae of the bronzes from Nalanda and Kurkihara. The miracle of Śrāvastī has been represented in a manner exactly similar to the representation of the deliverance of the First Sermon at Sarnath. (Fig. 16).

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1. *Memoirs of the Asiatic Society of Bengal*, vol. v, p. 82, pl. XX; Banerji, R. D., *EISMS*, pl. v. a.
2. *Ibid.*, p. 75.
3. *Ibid.*. p. 77.
4. *Ibid.*, pl. XXIV. d and e.
5. *Bronze Images in Patna Museum*, fig. 12.

The Descent of the Buddha from the Trayastriṁśa Heaven

The Buddha once vanished from the midst of his disciples after his enlightenment and appeared in the *Trayasatrimśa* or the thirty-third heaven to preach the Law (*dharma*) to his departed mother who was residing there after her death. Having spent there the rainy season in preaching, he descended to the earth at Saṅkāśya (modern Saṅkiśā in Uttar Pradesh), accompanied by the gods Brahmā and Indra (śakra), the former fanning the Lord with a flywhisk and the latter holding an umbrella over him. Three miraculous staircases appeared for their descent (*Davatāvataran*), each leading up to the heaven. A nun named Utpalavarṇā, who happened to be there, saw the Buddha descending and received him with due honour.[1]

The incident of the descent of the Buddha from the Trayastriṁśa heaven at Saṅkāśya has very beautifully been depicted on a railing pillar from Bharhut, presently preserved in the Indian Museum at Calcutta, wherein has been shown a triple ladder extending from the top to the bottom of the panel, suggesting the three-fold ladder which extended from the heaven to the earth at Saṅkāśya for the descent of the Master attended by Indra and Brahmā. A pair of foot-prints is to be seen on the top and the bottom rungs of the ladder, while rest of the space in the panel is filled up with the group of men, gods and semi-divine beings.[2] The incident is, however, elaborately represented in the art of Gandhara, for, in accordance with the legend, the figures of the Buddha, Indra and Brahmā along with that of the nun Utpalavarṇā have been introduced in the representation of the scene. In a bas-relief housed in the Victoria and Albert Museum at Bombay, the Buddha has been shown descending by the central ladder and Indra and Brahmā by the side ones, with the nun Utpalavarṇā at the foot of the ladder.[3] In the art of the Pāla period, the incident of the descent from the Trayastriṁśa heaven is represented somewhat differently. The Buddha is seen accompanied by Indra holding an umbrella over the head of the Master and Brahmā carrying a fly-whisk. In a fragment of the back-slab from Ghasikunda, now in the Indian Museum at Calcutta, the Buddha has been shown standing on a lotus in the centre and Indra stands on his proper right side on a smaller lotus holding an umbrella over the head of the Master and Brahmā stands to his left on another smaller lotus with a fly-whisk in one of his hands, while in front of the central lotus is to be found the kneeling figure of the nun Utpalavarṇā.[4] Indra is sometimes found holding a bowl instead of an umbrella in his hands. It may. however, be noted that in less elaborate representations, the Master is shown standing under an umbrella with his right hand held in the *varada-mudrā* indicating the incident of the descent of the Buddha at Saṅkāśya.

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1. Foucher, A., *AGBG*, tome i, pp. 537ff.; *Divyādāna*, pp. 150. 394; Rockhill, *Buddha*. pp. 80-81; Legge, *The Travels of Fa-Hien*, pp. 49-50; *Dhamma. Comm.*, part 3, pp. 47ff. The incident is supposed to have followed the Miracle at śrāvasti.
2. Cunningham, A., *Stūpa of Bhārhut*, pl. XVII.
3. Foucher, *AGBG*, p. 540, fig. 265.
4. Banerji, R. D., *EISMS*, pl. XX. b.

In the bronzes from Nalanda, the incident of the descent of the Buddha from the Trayastriṁśa heaven has been represented on the proper right side of the stelae in the third row,[1] whereas in the Kurkihara stela, it can be seen in the second row on the proper left side.[2] In the Nalanda bronzes, the incident has been represented by the figure of the Buddha standing on a lotus with his right hand displayed in the *varada-mudrā*. There is also the figure of the attending god Indra who is carrying the shaft of the umbrella held over the head of Master. However, in the stela from Kurkihara, even the figure of Indra and the umbrella are not to be found. The representation of the incident has, therefore, been suggested only by the figure of the Master with his right hand exhibited in the *varada* pose. The Buddha is wearing a crown over his head in the Kurkihara specimen; but there is no such crown over the head of the Master in the Nalanda representations. (Fig. 16).

An elaborately cast separate image from Kurkihara, now housed in the Patna Museum, atte Mpts at depicting the Buddhist legend of the descent of the Buddha from the Trayastriṁśa heaven.[3] In this image, the Buddha has been shown in the company of Brahmā and Indra. The Buddha stands erect on a fully expanded double petalled lotus placed over a *simhāsana* with the throne cloth in the centre. Laterally, the front of the pedestal is hollow with the figures of the lions in profile. The Buddha is wearing a *sanaghāti* which covers the whole body from the neck to the ankles. His right hand bears a small lotus mark on the palm, a feature of the Pāla art, and is held in *varada-mudrā*, while the left hand with the palm inwards holds the hem of the *sanghāti*, the folds of which are shown by graceful curves all over the body. The neck of the Buddha is marked by *trivali*. The full and round face has thick lips, a straight and pointed nose, arched eye-brows over eyes fixed downwards, elongated ears and a circular *úrṇā* over the forehead. The curls are surmounted by the usual *uṣṇīśa*, which again is topped by what looks like a three tongued flame. This novel feature has already been noticed in other Buddha images from Kurkihara and also in several of the bronzes discovered at Negapatam in Tamil Nadu in 1927-28.[4] To the proper right side of the Buddha stands the pot-bellied Brahmā with three heads (the fourth head being not visible), holding a fly-whisk (*chauri*) in his raised right hand and a *kamaṇḍalu* in the left pendent hand. Brahmā has *jatāmukuta* over his head. To the proper left of the Buddha stands Indra, with one head but three eyes[5] and highly ornamented and elaborately crowned. In allusion to a legendary story, there are four eyes coarsely carved over his

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1. Banerji, R. D., pl. XXIV. d and e.
2. *Bronze Images in Patna Museum*, fig. 12.
3. *PMCA*, p. 126, pl. XXVII; Saraswati, Sarkar & c., *Kurkihara, Gaya and Bodhgaya*, pp. 11-12, fig. 4 (PMArch. No. 9591, 9781). The height of the image is 2 ft. 19 ins.
4 *PMCA*, p. 126, pl XXVII; Saraswati, Sarkar, & c., *Kurkihara, Gaya and Bodhgaya*, pp. 11-12, fig. 4. *ASIAR*, 1927-28, pp.
5. Siva has also a third eye on his forehed; but it is marked vertically.

chest.[1] However, instead of holding an umbrella over the head of the Buddha, he holds on the palms crossed in front a bowl with a lid, suggesting full of contents, evidently some sort of offering. While the left foot of Brahmā is missing, the left foot of Indra is broken. The oval halo cast separately is a massive and flat sheet of metal with its outer edge beset with flames and inner mouldings ending in the *vajra* device at the top with the scroll crest having the design of a Stupa instead of a jewel. The miraculous ataircases through which the Buddha accompanied by Brahmā and Indra, descended down on the earth and the nun Utpalavarnā welcoming the Buddha after his return from the heaven are conspicuous by their absence. Though the image does not fully conform to the legend, yet there is no reason to doubt the identity of this specimen with the scene of the Buddha's descent, for there is an almost similar representation of the scene in a stone sculpture from Kurkihara in the Indian Museum.[1] In that sculpture, Brahmā, known by his three heads, holds the umbrella while Indra, stand ing to the left. holds in his two hands a bowl of offerings. Steps of the ladder by which the three gods came down are engraved below, and there can be no doubt that the sculpture represents the scene of the Buddha's descent thougs it also does not fully conform to the literature. In view of this, the Kurkihara bronze for certain may be regarded as representing Buddha's descent from the Trayasatriṁśa heaven to the earth at Saṅkīśā. The Kurkibara bronze thus merely suggests the scene of the Buddha's descent from the heaven and does not portray the scene in detail. It is remarkable for the brevity of the scene. The image is dated in c. 11th century A. D. (Fig. 17)

The Death of the Buddha

The death or *mahaparinirvāṇa* forms the last one of the principal incidents of the Buddha's life. He died at the ripe old age of eighty years at Kuśīnagara. When he realised that his end was nearing, he asked his chief disciple Ananda to spread a cloth on ground between two *śāla* trees. He was born between two *sala* trees and was to die in a similar manner. He lay down like a lion and gave his last admonitions to thousands of monks and lay folk who had assembled there to have a last glimpse of the Master. The death of the Buddha took place on the full moon of Vaiśākha (falling generally in May), as did his birth and enlightenment. The day is, therefore, called the thrice sacred day.[3]

In art, the *mahaparinirvāna* of the Buddha is represented by depicting him lying him dead on a couch with the head to the proper right between two *śala* trees and a *stúpa*

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1. Cf *Mbh.*, 5.12.6; 5.13.9; 13.41.21. For having committed the grossest immorality of seducing the spouse of his Spiritual teacher Gautama, after having assumed the other form of that august priestly husband for his own purposes. Indra was cursed by the Rṣi to earry about him a thousand disgraceful marks upon his body, which, at Indra's request, were changed from their original form into eyes.

2. Anderson, *Catalogue and Handbook of the Archaeological Collection in the Indian Museum*, part ii, p. 76, Kr. 6.

3. Bapat, P. V., *2500 Years of Buddhism*, p. 25,

rising in the background. Ordinarily the Buddha lying on the couch is surrounded by a number of mourners, sometimes even by the gods and the semi-divine beings. It may, however, be noted that this last incident of the Buddha's *mahaparinirvāna* is represented invariably on the top-most part of the steale of the images, In the bronzes from Nalanda[1] and Kurkihara,[2] the Buddha has been shown lying on the couch with his head towards the proper right being placed on his right arm and the *stūpa* has been represented rising in the background. While there is only one mourner in front of the couch in the Kurkihara representation,[3] there are two mourners on its sides in one of the bronzes from Nalanda,[4] but there is no figure of the mourner in another Nalanda bronze.[5] The *śāla* trees are, however, conspicuous by their absence in all these representations. (Fig. 16).

The Bodhisattvas

The Bodhisattvas are a class of Buddhist deities who originated from the five Dhyāni Buddhas (Buddhas of Meditation) and they are Sāmantabhadra, Vajrapāṇi, Ratnapāṇi Padmapāni (Avalokiteśvara) and Viśvapāṇi who are emanations of the Dhyāni Buddha Vairochana, Akṣobhya, Ratnasaṁbhava, Amitābha and Amoghasiddhi respectively. There are several other Bodhisattvas as well in the Mahāyāna Buddhist pantheon.[6] The Bodhisattvas have also their female counterparts, known as their *ś*aktīs, who are to be distinguished from the Buddhaśaktīs, the consorts of the Dhyāni Buddhas. The term 'Bodhisattva', made up of two words 'bodhi' and 'sattva', meaning 'enlightenment' and 'essence; suggests the one who has become enlightened and acquired 'bodhi' knowledge. The Dhyāni Buddhas have been conceived as engaged in peaceful meditation, voluntarily restraining themselves from the act of creation, which task is assigned to the Budhisattvas. The Bodhisattvas are required to perform the work of a mortal Buddha during the period between the disappearance of the one Buddha during the period between the disappearance of the one Buddha and the advent of the other. It is said that Maitreya Buddha, who now resides in the Tusita heaven, will descend to the earth full four thousand years after the disappearance of Gautama Buddha for the deliverance of the sentient beings,[7] and during the internal, Bodhisattva Padmapaṇī or Avalokite*ś*vara is doing the duties of a mortal Buddha and he will continue doing so long as the Bhadrakalpa or the cycle of Amitabha continues. Avalokiteśvara and Mañjuarī are by far the most popular Bodhisattvas who have been represented of the widely not only in India but also in Tibet, China and Japan.

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[1] Banerji, R. D., *EISMS*, pl. XXIV. d and e.

[2] *Bronze Images in Patna Museum*, fig. 12.

[3] *Ibid.*

[4] Banerji, R. D. *EISMS*, pl. XXIV. e.

[5] *Ibid.*, pl. XXIV. d.

[6] Gupte, R. S., *Iconography of the Hindus, Buddhists and Jains*, p. 110.

[7] Bhattacharya, B., *Indian Buddhist Iconography*, p. 80.

Avalokiteśvara

Avalokiteśvara is among the most popular of the Bodhisattvas who has been represented in a variety of forms in stone sculptures and paintings as well as in bronze statuettes. He emanated from the Dhyāni Buddha Amitābha and his śaktī Pāṇḍarā. In the *Sādhanamālā*, there are altogether thirty-eight *sādhanas* devoted to Avalokitṣvara on the basis of which, as suggested by Bhattacharya,[1] at least fifteen different forms of the Bodhisattva can be individualised. Not only that; there are as many as one hundred and eight more forms of Avalokiteśvana, each of them bearing distinct names and distinct features.[2] The Machchhandar Vahal, a Buddhist Monastery at Kathmandu in Nepal, contains paintings in multicolours of one hundred and eight varieties of the Bodhisattva which are over two hundred years old and bear inscriptions in old Newari giving the names of the deities depicted.[3]

From Nalanda and Kurkihara have been found a sufficiently large number of bronze images of Avalokiteśvara, the majority of which depict his form which may rightly by called Padmapāṇi. Padmapāṇi is a non-Tantrik form of Avalokiteśvara, and supposed to create all animate things by command of his Dhyāni Buddha, Amitābha.[4] He is represented as a slightly graceful youth, and, being a Bodhisattva, is dressed like an Indian prince, with many ornaments,[5] His hair arranged in a mitre-shaped *usṇiśa* bears the miniature figure of Amitābha, his spiritual father.[6] He exhibits *varada-mudrā* by his right hand and carries a lotus by its stalk in the left, which is his special symbol and suggestive of his name.[7] He may be represented standing or seated. In the seated variety, he may be shown in the *vajrāsana* or the *lalitāsana* attitude.

The form of Avalokiteśvara exhibiting *varada-mudrā* by the right hand holding a lotus in the left with the effigy of the Dhyāni Buddha Amitābha in the headgear is also knon as Lokanātha.[8] But then Lokanātha is accompanied bs two attending divinities – Tārā on his right and Hayagrīva on his left.[1] He is, however, to be distinguished from Khasarapaṇa, another form of Avalokiteśvara, who, though represented in a manner exactly similar to Lokanātha, has in addition two more attending divinities.[2] Thus, while Lokanātha has only two attending deities, Khasarapaṇa has four, i. e, Tārā, Sudhanakumāra, Bhrkuti and Hayagrīva. It may, however, be noted that when represented, Lokanātha is generally alone and is occasionally accompanied by Tārā and Hayagrīva.[3] As such, when represented alone without any accompanying divinity, Lokanātha is exactly similar to Padmapāṇi, there being on difference whatsoever between the two; rather Lokanātha becomes another name of Padmapāṇi.

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[1] *Ibid.*, p. 125.

[2] Ibid., p. 125.

[3] *Ibid.*, pp. 125-26.

[4] Getty, A., *The Gods of Northern Buddhism*, p. 61.

[5] *Ibid.*, p. 61.

[6] *Ibid.*, p. 61. Amitābha, when represented in art, is shown seated, his two hands with palms open and lying on the lap, one upon the other, forming the *dhyāna-mudrā*. He is described as red in colour, having a pair of peacocks as his *vāhana*. His symbol of recognition is the lotus. Bhattacharyya, B., *op. cit.*, p. 50.

[7] Cf. also *Nispannavogāvali*, p., 58; *Avalokitśvarah subhrah savyena varada vāmena sarojadharah.*

[8] Sinha, B. P., *Bharatiya Kala Ko Bihara ki Dena*, p. 160. However, in the *Sādhanamala*, Lokanātha is provided with the effigy of Vajradharma in his headgear. Cf. Bhattacharyya B., *op. cit.*, pp. 130-31.

One the highly attractive bronze statuettes of Padmapāṇi form of Avalokiteśvara from Kurkihara in the Patna Museum represents the god standing with his left leg slightly bent on a fully expanded double petalled lotus[4] In accordance with the canonical texts, he has his right hand pendent and held in the *varada-mudrā*, while the left one carries a full blown lotus by its stalk. The god has his hair arranged in a *jatāmukuta* with the figure of the Dhyāni Buddha Amitābha tucked in it. The hair rises in a flat shape from the back of the head, and there is a heavy fillet around the forehead wiih corkscrew curls. The uppar garment (*uttarīya*) covers only the left shoulder of the deity, thk right shoulder having been left bare. He puts on a number of ornaments like necklace, armets, waistband, etc. An oval *prabhāmandala* encircles the entire body of the deity. It conists of several profiles including a band filled by wavy lines and beaded edge interspersed with flames at regular intervals. The half lotus rosettes cover the wire pieces which connect at the back the figure with the *prabhā-maṇḍala.* From the top of the *prabhāmaṇḍala* rises the shaft of the missing umbrella above the jewel triangle.

Another standing bronze image of the god from Kurkihara shows him standing upon a single lotus pedestal. He has a somewhat comparatively higher *jatāmukuta.*[5] The eye and the *ūrṇā* of the god are made with silver and so also the *dhotī* is inlaid with alternate bonds of silver and copper, decorating its folds with dotted lozenges between separate bands across thighs above the knees. On the left is the lotus root scroll with stalks and buds. The oval *prabhāmaṇḍala* has flame designs on its exterior.

Other bronze statuettes of Padmapāni from Kurkihara shows the deity almost similarly standing upon a single or double petalled lotus, with his right held in *varada-mudrā* and the left one holding the lotus by its stalk. As usual, the images are iconographically of the

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1. *Ibid.*
2. *Ibid.*, p. 128.
3. *Ibid*, p. 131.
4. *PMCA*, pp. 136-37, pl. XXX (PM Arch. No. 9739). Late 8th century A. D.
5. *Ibid.*, p. 137 (PM Arch. No. 9600). 1th century A. D.

Same type; but they differ only in minute details, particularly with regard to the treatment of the *prabhāmaṇḍala*, arrangement of the coiffure, ornaments, decorative designs and pedestals. Some of the images are even inscribed which suggest them to have been donated by certain persons to the Buddhist monastery for the acquisition of the religious merits.[1] In one example, the god is accompanied by Suchimukha with a devotee on a separate projection in *añjali-mudrā*.[2]

Not only standing, but there are also seated bronze images of Padmapāṇi form of Avalokiteśvara from Nalanda and Kurkihara. One of the bronze statuettes of Padmapāṇi from Kurkihara in the Patna Museum represents the god seated upon a *mahāmbuja-pitha* in *lalitāsana* with his right leg pendent and supported on a separate miniature lotus, while the left hand resting on the left knee carries the lotus by its stalk.[3] His coiffure is arranged in cork-screw locks having diadem along the forehead with the figure of Amitābha tucked in the *jaṭā-mukuṭa*. There is an oval *śiraschakra* around the head with beaded decoration and flame edge. As usual, lotuses and leaves hide the links connecting the *prabhāmaṇḍala* with the principal figure. The eyes of the god are inlaid with silver. In another bronze statuette, the left hand of the deity is raised to the level of the chest, seemingly in the *vitarka-mudrā*, holding the lotus flower in it.[4] The deity sits upon a single lotus pedesta placed upon a rectangular throne having architectonic back, flat cross-bars and lateral posts decorated with bead chains. There is a massive *śiraṣchakra* with the scroll edge. A wire curling into scroll, where it rests on the cross-bar, surrounds the *śiraṣchakra*, There is also an umbrella with lateral streamers. The deity puts on a *dhoti* with its folded end turned towards the right proper. The eyes and the *urṇa* of the deity are inlaid with silver, whereas the lower lip is touched with copper.

There is a highly artistic representation of Padmapāni from Kurkihara, presently housed in the Museum at Patna,[5] which shows the god seated upon a highly moulded fully expanded double petalled lotus in *lalitāsana* with his left leg folded and placed on the seat and the right leg hanging down being supported on a miniature lotus. The god is seated in an extremely captivating pose inclining considerably towards the left. He has his right hand placed over the knee exhibited in the *varada-mudrā*, whereas the left band raised in front of the chest carries the lotus by its stalk. The fully blossomed lotus emerges from the seat not only on the left side but also on the right side and the two lotuses which enhance greatly the attractiveness of the image are shown on the either side of the head of the deity. Near the right arm has been shown a small sized lotus fiower and so also there are two small lotuses attached to the plants on the side of his head. He puts on numerous jewels attractively carved like the necklace, armlets, wristlets, wāist band and *yajñopavita*. The *jatāmukuta* over the head has also been artistically treated on the front of which is shown the figure of Amitābha in the *samādhi-mudrā*. Slightly oval face, half drooping eyes, thin lips, prominent nose, all add greatly to the beauty of the figure and speak highly of the anonymous artist who cast the image into a wonderful form. The eyes and the *urṇā* of the god are inlaid with the silver, whereas a green glass jewel adorned the diadem over the head. A number of other jewels also decorated the inage which have unfortunately dropped off. (Fig. 19).

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[1] *Ibid.*, p. 137 (PM Arch. Nos. 9606 and 9693).

[2] *Ibid.*, p. 137 (PM Arch. No. 9640). Late 10th century A. D.

[3] *Ibid.*, p. 139 (PM Arch, No. 9643). 9th century A. D.

[4] *Idid.*, p. 139 (PM Arch. No. 9608).

[5] *Ibid.*, p. 140, pl. XXXI (PM Arch. Na. 9786). 12th Century A. D.

Another image of the god from Kurkihara in the Patna Museum is rather a simple rendering of the figure of the god which shows him seated on a single lotus pedestal in *lalitāsana* with his right leg pendent and resting upon a still smaller lotus.[1] He has his right hand displayed in the *varada-mudrā* and the left hand holding a lotus flower with the figure of Amitābha shown over the forehead.

There is again a bronze image from Kurkihara which redresents Avalokiteśvara Padmapāni and Tārā, seated side by side, against an elaborate back-piece on the lotus pedestal, along with the Buddha, slso shown seated, on its upper part above them. In this instance as well, Padmapāṇi, seated in *vajraparyaṅka* to the proper right side of Tara, is characterised by his right hand resting on the knee and displaying the *varada-mudrā* and the left hand holding a lotus by its stalk.[2]

Form Nalanda as well have been found a number of bronze images of Padmapāṇi representing the god seated in the *vajrāsana* or the *lalitāsana* allitude and exhibiting the *varada-mudrā* by the right hand and holding a lotus in the left hand. One of the images from Nalanda shows the deity seated in *lalitāsana* on a single inverted lotus pedestal with his right hand displayed in *varada-mudrā* and the left holding a lotus by its stalk.[3] The figure of Amitābha in the *samādhi-mudrā* is present in the crown. The circular halo behind the head is broken. In another example, the deity is seated in the *vajrāsana* pose, else it is quite similar to the preceding one.[4] In still another example, Padmapāṇi seated in the *vajrāsana* attitude on an inverted lotus pedestal is wearing elaborate ornaments.[5] His right hand is held in the *varada-mudrā*, but the left hand is missing. The lotus which he carried is, however, seen on his left side. Amitābha in *sāmādhi-mudrā* appears on the crown. In this example as well the halo behind the head is broken.

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[1] *Ibid.*, p. 140; *ASIAR*, 1930-34, pl. CXLIX, fig. 6 (PM Arch. No. 9692).

[2] *PMCA*, p. 141, pl. XXXI (PM Arch. No. 9642).

[3] *PMCA*, p. 120 (PM Arch. No. 8350).

[4] *Ibid.*, p. 120 (PM Arch. No. 8349).

[5] *Ibid.*, p. 120 (PM Arch. No. 8344).

Kempers has discussed certain bronze statuettes from Nalanda which represent the deity seated with his right hand in the *varada-mudrā* and left hand holding a lotus. Of the our fully intact images described by him, only one shows the figure of Amitābha in the crown. The absence of the effigy of the Dhyāni Buddha, however, does not present any serious difficulty in the identfication of the deity the bronzes represent.[1] The of the images are shown seated in *lalitāsana* on lotus against a circular massive back-piece; while the remaining two figures rest on a quadrangular pedestal, the halo of one of them being formed by a circular ring instead of a solid disc. Besides these, Kempers has discussed two more images of the deity which are damaged. One of the images has both the hands missing, though part of the lotus stalk is yet preserved, while the other displays the *uarada-mudrā* and a stalk of lotus.[2]

A bronze statuette from Nalanda shows the deity clad in a royal dress and provided with a hign crown which probably shows the figure of Amitābha. A lotus can be distinctly recognised near the left shoulder of the figure. The hands of the god are diplayed in the *dharmachakra-mudrā* and the stalk of the lotus is twisted round the left arm. The deity is seated in the so-called European fashion with his legs pendent. On the evidence of M. Foucher that some examples of Avalokiteśvara figure are found in the *dharmachakra-mudrā*, Kempers does not find any reason to doubt its identity, and as such the figure may also be taken to be representing Padmapāṇi form of the Budhisattva.[3]

Simhanāda Avalokiteśvara (or Simhanāda Lokeśvara)

Siṁhanāda Lokeśvara is also one of the non-Tantrik forms of Avalokiteṣvara[4] The title 'Siṁhanāda' means 'with the voice of a lion', and was also applied to Śākya-muni and Mañjusrī. In the opinion of Grunwedel, it may have reference to an ancient legend in which the roaring of a lion awakened still-born babes to life.[5] Four *sādhanas* have been devoted to the worship of Siṁhanāda who is regarded by the Mahāyānists as the curer of all diseases.[6] In the *sādnanas*, he has been described as white in complexion, having three eyes and crown of matted hair (*jatāmukuta*). Clad in tiger-skin, he sits in the attitude of 'royal ease' with the right knee raised on a roaring lion. He is without ornaments. To his right, there is white trident around which is entwined a white snake and to his left is a lotus-bowl full of fragrant flowers. The left hand resting on the throne holds the stem of a lotus from which rises a sword burning like fire (*jvālātkhaḍga*).[7] In his crown is a small image of Amitābha. Siṁhanāda Lokeśvara is, however, to be distinguished from the forms of Mañjuśri seated

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1. Kempers, A. J. B., *The Bronzes of Naland and Hindu. Javanese Art*, pp. 27f.
2. Ibid., p. 27.
3. *Ibid.*, pp. 27-28.
4. Getty, A., *op. cit.*, p. 60.
5. *Ibid.*, p. 60.
6. Bhattacharyya, B., op. cil., p. 127 ; *Sādhanamālā*, p. 63.
7. Bhattacharyya, B., *op. cit.*, p. 127; Getty, A., *op. cit.*, p. 69.

on the back of a lion for while the former is without, any ornament the latter are almost invariably decked with the usual princely ornaments of a Bodhisattva.

A bronze statuette from Kurkihara represents the god Siṁhanāda Lokeśvara seated sideways in *lalitāsana* on a eion with his left leg folded and placed on the back of the mount and the right pendent leg resting on a minature lotus emerging from the pedestal itself.[1] With his left hand placed on the back of the leonine mount, he is holding a lotus by its stalk over which can be noticed the hilt of the sword, the remaining past of it being lost, while his right hand is stretched over the right leg in the *kataka-hasta* pose. He has his third eye marked over the forehead and his two normal eyes are half closed. The Dhyani Buddha Amitābha, his spiritual father, is shown seated in the *samādai-mudrō* against the rather high *jatāmukuta* over the head of the god. The whole composition is placed over a wide oval single lotus pedestal on a double tiered *tri-ratha* base having plain architectonic profiles. There are two cup-shaped objects balanced on flower stalks issuing from the left side of the pedestal, presumably for burning incense in them. A male devotee in front of the right leg of the pedestal is seen seated in the *añjali-mudrā*. (Fig. 20).

There are, however, certain novel features in the bronze image of Siṁhanāda Lokeśvara from Kurkihara which perforce attract our notice. Firstly, Siṃhanāda Lokeśvara is required to be severely without any ornament (*nirbhūsaṇam*);[2] but in the Kurkihara specimen the god is ornamented though very scantly, putting on only a pair of *keyūras* and a pearl *vajñopavīts*. Secondly, the trident with the snake entwined around it, as required by the text,[3] is conspicuous by its absence. Thirdly, the head of the lion on the back of which the god sits is usually shown turned upward towards the Master;[4] but in the present example, the lion is looking straight towards the front. And lastly, the deity, unlike the representation in the famous Mahoba stone sculpture,[5] is not holding a rosary in the right hand. The presence of this feature is, however, not required by the text.

Trailokyavaśaṅkara

Trailokyrvaśaṅkara form of Avalokiteśvara, not a very popuar form of the Bodhisattva, is also known as Uddiyāna or oddiyāna Lokeśvara on account of this form having been parti-cularly worshipped in Uddiyāna which was a great centre of Tāntrik learning in the mediaeval age. Uddiyāna has been identified with the village of Vajrayogini in the Vikramapur Pargana of the district of Dacca, now included in Bangladesh.[6] Two *sadhanas*

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1. *PMCA*, p. 140; *JBRS* (*Buddha Jayanti Special Issue*), vol. I, 1956, plate facing page 62. (PM Arch. No. 9623).
2. *Sādhanamālā*, p. 63.
3. *Ibid.*
4. Getty, A., *op. cit.*, p. 60.
5. Bhattacharryya, B., op. *cit.*, fig. 99.
6. *Ibid.*, p. 137.

have been devoted to the worship of Trailokyavaśaṅkara in the *Sādhanamalā*[1], according to which, he is one faced, two armed and three eyed with his limbs reddened by the intense sentiment of passion. He has a crown of matted hair and carries a noose and an elephant goad stamped with the *vajra.* He sits on a red lotus in the *vajraparyaṅka* attitude and is decked in usual ornaments of the Bodhisattva.

A bronze statuette from Nalanda represents a deity seated upon a platform in the *vajraphryaṇka* attitude with his hair arranged in the form of *jatāmukuta.*[2] He is two armed, and his both the hands are upraised; but the objects held in them are too indistnct to make anything out of them. The halo behind the head is broken. The deity represented by the bronze image is identified Trailokyavaśaṅkara by the author of the Patna Museum Catalogue.[3] But, in view of the objects in the hands of the deity being not clear, it is very difficult to consider the image to be that of the god Trailokyavaśaṅkara.

Sadaksarī Lokśevara

From Fatehpur, a village near Paharpur railway station in the Gaya district, has been recovered a bronze image which represents a group of three Buddhist deities, the principal male figure in the company of a male and a female attending divinities. The central figure has been shown seated crosslegged in *padmāsana* over a wide single petalled lotus seat. The deity is four armed, with his two principal hands brought before the chest and joined together in the *añjali-mudrā,* while he holds an artistically treated lotus flower in his back left upraised hand. The corresponding right hand, thouh raised up similarly, as the left one, the object it might have held is missing. The position of the hand, however, suggests that it is very likely that it may have held a rosary. The coiffure of the god is arranged into *jatāmukuta*, in front of which a very small figure of the Dhyani Buddha Amitābha can be noticed. On a separate miniature lotus emerging from the proper left side of the main lotus pedestal is found a four-armed female figure sitting in *padmāsana* with her normal hands folded in the *anjali-mudrā* and back left and right hands carrying a lotus flower and a rosary as the principal figure. On the proper right side as well emerges a lotus flower over which sits a male figure at ease. Unlike the previous two figures, this one is only two-armed. His hands are not joined in the *anjali-mudrā.* While he has his right hand resting over the right knee, he is holding a lotus flower by his left hand. Both the figures flanking the principal figure have their hair arranged in matted locks. (Fig. 21)

Now, according to the *sādhanas* in the *Sādhanamālā*[4], Saḍakṣarī Lokeśvara is described as having four arms, with two of his hands joined in forming the attitude of clasped hands (*anjali-mudrā*) and the remaining left and right hands holding a lotus and a rosary. He is white in complexion and decked in all sorts of ornaments. He is accompanied by Maṇidhara on his right and by Sadakṣarī Mahāvidyā on the left, both having identical forms as the principal one. The Sarnath Museum possesses a stone sculpture of considerable interest depicting all the three deities of the Sadakṣarī group exactly in identical forms as required by the text.[1]

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[1] *Sādhanamālā*, p. 80.

[2] *PMCA*, p. 121 PM Arch. No. 8456).

[3] *Ibid.*, p. 121.

[4] *Sādhanamālā*, p. 27; Bhattacharyya, B., *op. cit.*, pp. 125-26.

Thus, the principal figure in the bronze image from Fatehpur undoubtedly represents Sadakṣarī Lokeśvara, for, as prescribed in the text, he is endowed with four hands with the normal hands exhibited in the *anjili-mudrā* and back hands carrying a rosary and a lotus. The female deity to his left. sitting on a separate miniature lotus and having form identical to the main figure, is certainly the goddess Sadaksarī Mahāvidyā. As required in the *Sādhanamalā*, the accompanying figure to the right of Sadakṣarī Lokeśvara is a male one named Maṇidhara who has identical form as the principal one; but in the present specimen, the male figure shows considerale divergence not only in respect of the number of arms but also in their disposal and in the manner in which he is seated. Considering it to be a case of artist's license, the male figure may as well be identified with Maṇidhara who is required to accompany the god on his right side. The bronze image from Fatehpur thus undoubtedl represents the *mandala* Sadakṣarī Lokeśvara who is accompanied by the god Maṇidhara on his right and the goddess Sadaksa Mahāvidyā on his left. In support of this identification, it may be pointed out that B. Bhattacharyya in his work on the Buddhist iconography has illustrated the figure of the Sadakṣarī group presently housed in the Indian Museum at Calcutta, and what is interesting about this sculpture is that both Maṇidhara and Sadakṣarī Mahāvidyā have been represented in a Manner which does not correspond with what has been prescribed in the *Sādhanamālā*. Both Maṇidhara and Sadakśarī Mahāvidyā have been shown in the peculiar attitude of sitting, i. e. *vīrāsana*.[2] However : Sadakṣarī Lokeśvara in the Fetehpur image, in accordance with the iconographic prescription, is decked with a number of ornaments like beaded necklace, waistband, armlets and wristlets.

Four-armed Avalokiteśvara (or Jatāmukuta Lokeśvara)

From Nalanda and Kurkihara have been found a number of four-armed bronze images of Avalokiteśvara. This type, represented either standing or seated, generally exhibits the *varadapose* and holds a rosary (*akśamālā*) in the right hands and carries a water vessel (*kamaṇḍalu*) and a lotus (*padma*) in the left hands with a manuscript (*pothi*, book) resting on the lotus in some cases. It is crowned with *jatāmukuta* with the effigy of Amitābha, his spiritual father, engraved upon it. There is, however, no *sādhana* in the *Sādhanamālā* corresponding exactly to the description of these four-amed images of Avalokiteśvara but they tally wonderfully with the description of one of the one hundred and eight forms of the god executed in the paintings of Machchhandar Vahal at Kathmandu in Nepal which has been nhmed as Jatāmukuta Lokeśvara.[1] In view of considerable agreement between the four-armed bronze images of Avalokiteśvara and the Machchhandar Vahal painting, the four armed bronze image of the god from Nalanda and Kurkihara may be regarded as representing Jatāmukuta form of Avalokiteśvara.

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[1] *Ibid.*, fig. 94.

[2] *Ibid.*, p. 126, fig. 95.

A bronze statuette from Nalanda represents the four armed Avalokiteśvara (or Jatāmukuta Lokeśvara) standing upon a lotus and surrounded by a pierced *prabhāmaṇḍala* around the entire body.[2] The god exhibits the *abhaya-mudrā* by his front right hand and holds a lotus by its stalk by his front left hand. He carries a rosary and a manuscript in the back right and back left hands. It may, however, be noted that the usual gesture of the four armed Avalokiteśvara is the *varada-mudra* and not *abhāya-mudrā*; but in the present specimen, the front right hand of the god shows *abhaya-mudrā* instead of the *varada-mudrā*. The head-dress arranged into a *jatāmukuta* contains an oval niche, in which may have been inserted a miniature figure of the Dhyāni Buddha Amitābha, the spiritual sire of the god, which is presently missing.

From Kurkihara have been found at least four bronze images of the four-armed Avalokitesvara. One of the finely executed bronze images from Kurkihara in the Patna Museum represents him standing in a slightly *tribhanga* pose over a double petalled lotus placed over a quadrangular pedestal, decorated with a throne cloth in the middle and two crouching lions on the two sides, suggesting it to be a *simhāsana*.[3] He exhibits in his four hands respectively the *varada* pose, a rosary, a lotus by its stalk rising to the level of his left shoulder and a manuscript. A water vessel (*ghata*) is placed on the leaf of a lotus the stalk of which emerges from the pedestal along with that of the lotus in the deity's hand. The effigy of Amitābha, his spiritual father, is tucked into the *jatāmukuta*. Though presently somewhat disfigured by a deposit of verdigiris, the face of the god has an expression of benign dignity which marks out the image as one of the finest examples of the Pālad art.[4] The image is assigned artistically to the 9th century A. D. (Fig. 22). Another statuette, somewhat late in date represents the god standing in *samapad-asthānaka* without any attending divinity. There is, however, a female devotee kneeling in front of the second leg of the throne from the proper right side.[5] In still another bronze statuette from Kurkihar, the god who is standing in slight *atibhanga* pose, is accompanied by Tārā on his proper left side aed Bhrkutī on the right.[6] Tārā, who is two armed, is exhibiting *abhaya-*

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[1] Cf. *Ibid.* p. 395, No. 12.

[2] Kempers, A. J. B., *op. cit.*, p. 29.

[3] *PMCA*, p. 138; *JISOA*, II, 1934, pl. XXVIII. 2; Saraswati, Sarkar, & c., *op. bit.*, p. 16. fig. 6.

[4] *Ibid.*

[5] *PMCA*, p. 138 (PM Arch. No. 9621).

[6] *Ibid.*, p. 138 (PM Arch, No. 9620).

mudrā by her right hand and holding a lotus by its stalk is the left. She puts on a *karṇḍa-mukuta* over her head. Bhṛkuṭī, on the left side of the god is four-armed. While she has her lower right hand held in the *varada-mudrā* and the upper right hand is raised in the attitude of bowing, her upper left hand carries a staff and the lower left a *kamanḍalu*. No separate pedestals are provided to these goddesses, rather the whole composition is placed over a plain *triratha* pedestal. (Fig. 23).

The Patna Museum contains another bronze image from Kurkihara which shows the four-armed Avalokiteśvara standing on a lotus placed over a *triratha* pedestal.[2] He is carrying a rosary in the back right hand and a lotus by its stalk in the back left hand. He has a *kamanḍalu* in the front left had. The front right hand, which is pendent, is broken at the wrist; but the manner, in which it is disposed, suggest it to have been heen held in the *varada* pose. Thus. the objects held in the three hands of the god and the *mudrā* exhibited by the fourth hand fully agree with the description of Jaṭāmukuṭa Lokeśvara. The image shows the miniature figure of Amitābha in the *samādhi-mudrā* in front of the *jaṭāmukuṭa* There are two separate small pedestals on the either side of the *mahāmbuji-pītha*; but the attending goddesses, Tārā and Bhṛkutī, who may have stood on them are missing. Just above the pedestal, to the proper right of the god, in Suchimukha *añjali-mudrā* and so also there is a kneeling female devotee with folded palms near one of the legs of the pedestal. (Fig. 24).

There is also a four-armed image of Avalokiteśvara which is of seated variety.[1] Unfortunately, the two back hands of the deity are damaged. He however, shows *varada-mudrā* by his front right hand and carries a lotus by its stalk in the left.

Six-armed Avalokiteśvara

Kempers has discussed and illustrated a six-armed bronze image of Avalokiteśvara from Nalanda.[3] The god has been represented as standing upon a full bloomed lotus placed over a quadrangular pedestal. He shows *varada-mudrā* by his front right hand, while the next hand immediately above it exhibits *abhaya-mudrā* and the uppermost right hand carries a rosary in it. His front left hand holds a lotus by its stalk, while the objects held in the remaining two hands are not clear. They appear to be a vase in the next left hand and a manuscript in the uppermost left hand. The effigy of Amitābha is visible in the diadem. Over the pedestal, on both the sides of the lotus over which the deity is standing, are the two attending goddesses, Tārā on the proper right side and Bhṛkuṭī on the left side, both of them having been represented as seated. Tārā, who is two-armed, is carrying a lotus by her left hand, but her right hand instead of being in the *varada* pose, is displaying the *abhaya-*

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1. *Ibid.*, p. 138 (PM Arch. No. 9619, 9719). *JISOA*, II, 1234, pl. XXXIV. 4.
2. *ASIAR*, 1903-04, pp. 212ff; *Ibid.*, 1921-22, pp. 81ff; Kempers, A. J. B., *op. cit.*, p. 29.
3. *Ibid.*, pp. 29-30, fig. 5.

mudrā Bhrkuṭī is having four arms, with her two principal hands being joined in the *anjali-mudrā*. She is holding a staff with three ramifications in her lef hand, the object held in the right hand being too indistinct to be made anything out of it.

Mañjuśrī

Mañjuśrī is the oldest of the Bodhisattvas who is assigned a place of paramount importance in the Buddhist pantheon. His worship is believed to confer upon the desciple wisdom, retentive memory, intelligence and eloquence and enables him to mastee many sacred scriptures. It is, therefore, not surprising that his worship should have become widely prevalent among the Buddhists of the North. Mañjśrī has been conceived in various forms and worshipped with various *mantras*. His name occurs for tbe first time in the *Āryamañju-śrīmūlakalpa*, and then in the *Guhyāsamāja-tantra* dated in c. 300 A. D. His name also appears in the *Sukhāvati-vyuha* (or *Amitāyus-sūtra*), in its smaller recension which was translated inte Chinese betweeen 384 and 417 A. D. Later Buddhist works also refer to him frequently. He also finds mention in the accounte of foreign travellers like Fa-Hien, Huien-Tsiang and I-Tsing. His images are found in the sculptures of Sarnath, Magadha, Bengal, Nepal and other places.[1]

The Buddhist work *Svayambhu Purāns* contains many details about Mañjuśrī, while dealing with the glories of the Svayabmhu *ksetra* in Nepal. According to this work, Mañjuśrī originally belonged to China where he lived on the Pañchaśīrṣa mountain (the Hill of Five Peaks) as a saint with a big following. Receiving divine intimation that the Ādi Buddha had manifested himself as a flame of fire on a lotus in the lake Kālihrada of Nepal, he repaired forthwith to that country with his two wives Keśinī and Upakeśinī, his king Dharmakara and other disciples. To reach the divine flame in the waters of the lake, he lifted his sword and clove asunder the southern barrier of the hills, and the water of the lake rushed through this opening. The land thus rendered dry is known to be the Nepal valley and the water of the river Baghmati flows through this opening. Mañjuśrī erected a temple over the flame of fire and on a hillock nearby he made his own abode and also a monastery for his disciples, still known as the Mañjupaṭṭana. Mañjuśrī was thus a being of great wisdom who is believed to have brought civilization to Nepal from China. He had apparently extraordinary engineering skill and was a great architect.[2]

The Chinese legend attributes his manifestation at Pañchaśīrṣa in the Shansi province to the instruction received by him from the Buddha. To bring him into existence, the Buddha emitted a ray from his forehead which pierced a jambutree. A lotus sprang from the tree and 'fram the interior of the flower was born the prince of sages, Ārya Mañjuśrī. His colour was yellow; he had one face and two arms; in the right hand he brandished the

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1. Bhattacharyya, B., *Indian Buddhist Iconography*, p. 100.
2. *Ibid*., pp. 100 ff.

Sword of Wisdom; in his left, he carried a book on a lotus; he was endowed with the superior and inferior marks of beauty; he was covered with many ornaments, and he was resplendent.[1]

Forty-one *sādhanas* in the *Sādhanamālā* have been devoted to the worship of Mañjuśri which describe several distinct forms of the Bodhisattva.[2] In his simplest form, Mañjuśrī carries the sword in his right hand and the manuscript *Prajnāpāramitā* in the left. In his representations in art, the two symbols are sometimes placed over lotuses. He is sometimes accompanied only by Yamāri, sometimes only by his *śakti* or female counterpart, sometimes by Sudhanakumāra and Yamāri, and sometimes by the four divinities, Jālinīprabhā (also known as Súryaprabhā), Chandraprabhā, Keśinī and Upakeśinī. Though the last four attending deities are required to be present with Arapachana form Mañjuśrī, they are nevertheless found in association of others also.[3]

A bronze statuette from Kurkihara in the Patna Museum shows Mañjuśrī standing in the *dvibhanga* pose on a single lotus pedestal, with his left hand holding an *utpalp* (blue lotus) by its stalk springing from a root-scroll in the pedestal and the right hand raised before the chest in the *abhaya-mudrā*; the manuscript *Prajñāpāramitā* is placed on the *utpala.*[4] He puts on a number of ornaments along with a *karanḍamukuta* over his head on the top of which the loop of hair can be noticed. There is an oval halo with flame edge behind the head of the god and a triangle above it, probably for receiving a jewel. (Fig. 25).

Another bronze statuette from Kurkihara represents the deity in his simplest form, seated in lalitāsana with his right leg folded and placed on the seat and the left one pendent and resting on a miniature lotus.[5] He is carrying an *utpala* by its stalk in his left hand resting on the knee, while his right hand raised to the level of the chest is displayed in the *vyākhyāna-mudrā.* Mañjuśrī puts on a three peaked fillet around the forehead, besides a number of ornaments. A circular back-piece served the purpose of the *prabhāmanḍala* around his body which is massive and flat inside with its outer rim consisting of a series of blue lotuses between two beaded borders and the edge having flame devices, At the top is the staff of a missing umbrella. It may, however. be noted that the *utpala* is also the attribute of Vajrapāṇi; but both the absence of the *vajrā* and the character of the image clearly indicate it to be representing Mañjuśrī and not Vajrapāṇi.

Siddhaikavīra

Siddhaikavīra is rather the most popular form of Mañjuśrī. Four *sādhanas* have been devoted to his worship in the *Sādhānamālā*[6] according to which Siddhaikavīra has been

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1. Gupte, R.S., *Iconography of the Hindus, Buddhists and Jains*, p. 114.
2. Bhattacharyya, B., *op. cit.*, p. 102.
3. *Ibid.*, p. 102.
4. *PMCA*, p. 142 (PM Arch. No. 9599)
5. *Ibid.*, p. 141, pl. XXXIII (PM Arch. No. 9773)
6. *Sādhanamālā*, p. 140.

mentioned as two-armed, one-faced and white in complexion. He sits in the *vajraparyṅnka* attitude and is decked in celestial ornaments. He is decorated with the effigies of the five Dhyāni Buddhas. He carries the *utpala* in the left hand and exhibits *varada-mudrā* by the right. One of the *sādhanas*, however, describes him bearing only the image of the Dhyāni Buddaa Akṣobhya on his crown (mauli).[1] In actual representations in art, he is shown holding the *utpala* by the left hand and exhibiting the *varada-mudrā*. He may be represented standing or seated, and may bear the effigy of Akṣobhya in his crown.

A bronze statuette from Nalanda represents Siddhaikavīra form of Mañjuśrī standing gracefully in *dvibhanga* pose on a double petalled lotus with his left hand carrying the blue lotus by its stem and the right hand, which is pendent, held in the *varada-mudrā*.[2] There is, however, neither the figure of Akṣobhpa nor are there the figures of the five Dhyāni Buddhas, over the crown of the god. He puts on a number of ornaments including a breast plate and pendants in the shape of a lion's claws as noticed in other images of the Bodhisattvas. An ovl *prabhāmanḍala* surrounds the entire body of the god and lotus flowers are noticed above his head.

There is yet another bronze image of Mañjuśrī Siddhaikavīra which is presently preserved in the National Museum at New Delhi[3] Represented as standing gracefully in the *tribhanga* pose on a donble-petalled lotus placed over a *triratha* pedestal, the deity is holding a blue lotus by its stalk in his left hand, whereas the pendent right hand, which may have been exhibited in the *varada-mudrā*, is lost below the elbow. Siddhaikavīra, who has been represented as an emanation of Akṣobhya, bears the effigy of his spiritual father in *bhusparśa-mudrā* over the crown. In this instance, the deity is accompanied by two female attendanṭs, both facing towards him, the one on his proper right being only two-armed and the other on his left being four-armed, holding a *kamanḍalu* in her pendent left hand and her front right hand raised in adoraton. The god as well as the two female divinities on his two sides are tastefully decorated with a number of ornaments. There is also a devotee shown seated in front of the leg of the pedestal on the proper right side with both his palms joied in *anjli-mudrā*. The oval *prabhāmanḍala* which originally surrounded the image, save a small fragment of it sticking to the pedestal, is now missing. On a consideration of style, the image has been assigned to c. 9th-10th century A. D. (Fig. 26).

A bronze image form Kurkihara in the Patna Museum also shows the god standing and holding a *nīlotpala* in his left hand and displaying *varada-mudrā* by his right hand.[4] He, however, stands in the *samapāda-sthānaka* pose on a single petalled lotus placed on a *triratha* pedestal. He is also decked with numerous ornaments including a *karanḍa-mukuta* over his head and a necklace of tiger's claws. A circular halo at the back of his head is decorated with flame edge and an umbrella over it has festoons on either side.

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1. *Ibid.*
2. Kempers, A.J.B., *op. cit.*, p. 30, fig. 6.
3. *The Way of the Buddha*, p. 317, fig. V. 29.
4. *PMCA*, p. 142 (PM Arch. No. 9610).

Another bronze statuette from Kurkihara represents him seated on a *mahāmbuja piṭha* placed on a square pedestal with his right leg pendent. With his left hand placed on the seat, he is carrying *nilotpala* by its stem with leaves sticking to it, while he shows *varada-mudrā* by his right hand.[2] His hair in cork-screw curls is dressed in three strands like that of Kārttikeya. The back-piece which may have served as the *prabhāmanḍala* around the image is, however, missing. (Fig. 27).

Arapachana

Another highly popular form of Mañjusrī is Arapachana who has been widely represented in the art. No less than eight *sādhanas* in the *Sādhanamālā* have been devoted to his worship, according to which, this form of Mañjuśrī is to be represented sitting in the *vajrparyanka* attitude and accompanied by four divinities, Keśinī, Upakeśinī Chandraprabhā and Sūryaprabhā. When represented, the four companions resemble the principal god in all respects; but in some instances, the companions are entirely absent. Arapachana is also called Sadyonubhava-Arapachana or Sadyonubhava-Mañjuśrī. He is resplendent like the moon, has a smiling face, is decked in all sorts of princely ornaments and sits on a double petalled lotus in the *vajraparyanka* attitude. He brandishes the sword by the right hand and holds the manuscript *Prajnāpāramitā* against his chest by the left hand.[2]

From Nalanda has been obtained and interesting bronze statuette which, according to G. C. Chandra, represents Vajrapāṇi 'holding a sword in his raised right hand and *vajra* in the left.'[3] The image, which is otherwise in an excellent state of preservation, exce- pting its pedestal which is damaged, is presently housed in the National museum at New Delhi.[4] Disagreeing with the identification, C.L. Fabri has observed that Vajrapāṅi in human form witha sword is hand is unknown, excepting his four-armed form called Achala-Vajrapāṇi hav inga sword in his hand.[5] He has, however, rightly suggested that the object held in the left hand of the deity is not a thunderbolt but a bundle of book-leaves,[6] and, hence, he regards the image as representing Siṁhanāda form of Mañjuśrī.[7] It may, however, be pointed out that the deity, represented as holding the sword of knowledge in his raised right hand and the manuscript *pranāparamitā* of transcendent wisdom against his chest in the left hand, may, in view of the textual description, fairly be identified with Mañjuśrī Arapachana. He has, however, been represented as seated in the *padmāsana*, instead of in the *varaparyanka* attitude, on the double petalled lotus. The deity has been adorned with various ornaments including a somewaht conical *mukuta* over his head. On stylistic ground, the image has been assigned to the 10th century A.D.[8] (Fig. 28).

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1. *Ibid.*, pp. 141-42 (PM Arch. No. 9673).
2. *Sādhanamālā*, p. p. 121; Bhattacharyya, B., *op. cit.*, pp. 120-21.
3. *ASIAR*, 1930-34, p. 274, pl. CXXXV. b.
4. *The Way of the Buddha*, p. 317, fig. V. 26.
5. *ASIAR*, 1930-34, p. 274, f. n. 1.
6. *Ibid.*
7. *Ibid.*
8. *The Way of the Buddha*, p. 317.

Mahārājalīlā Mañjuśrī

As the name indicates, Mahārājalīla form of Mañjuśrī is to be represented seated in the attitude of 'royal ease' (*mahārajalila*) with the right knee lifted over which hangs the right arm, and the left leg bent. With his left hand, he is required to hold the stem of the the *utpala* (blue lotus) which is usually on the level with the left shoulder and lean on the lion throne or on the back of the lion support.[1] If painted, he is yellow in colour.[2] When seated on a lion, Mahārājalīla Mañjuśrī is to be distinguished from Siṁhanāda Lokeśvara, with whom he closely resembles, by the fact that while the latter can be identified either by the antelope skin over his left shoulder or by the trident, Mahārājalīlā form of Mañjusrī has no distinguising mark besides the blue lotus, not even the sword, which, in the representations of Siṃhanāda Lokeśvara, usually rises from the lotus flower. In paintings, they are more easily identified for while Mahārājalīla Mañjusrī is yellow on a blue lion, Simhanāda Lokeśvara is white on a white lion.[3]

A fine bronze image of Mahārājalīlā Mañjusrī from Kurkihara in the Patna Museum represents him seated in the *mahārājalīlā* attitude on a double petalled lotus with his left hand, placed on the seat, holding the stem of a blue lotus over which is placed the manuscript *Prajnāpāramitō.*[4] His right pendent hand rests on the somewhat raised right knee. The god puts on the *karanḍamukuta* and the ear-rings, besides other ornaments. The lion throne or the lion support is however, conspicuous by its absence in the Kurkihara image. The deity can, therefore be identified only the attitude in which he has been shown seated. (Fig. 29).

Vāgīśvara

Vāgīśvara form of Mañjuśrī is the tutelary deity of the Nepalese Buddhists and, as such, he is widela worshipped in Nepal. According to the *sādhana* in the *Sādhanamālā*, Vāgīśvara is described as riding on a lion in the *ardhaparyanka* attitude and carrying a blue lotus (*utpala*) by his left hand, the right hand being displayed gracefully. He is red in colour and decked in all princely ornaments. His head is beautified by the presence of the effigies of ths five Dhyāni Buddha.[5]

The Patna Museum is in possession of a beautiful bronze image from Kurkihara which represents the god Vāgīśvara seated sideways on the back of a lion to left in the *ardhaparyanka* attitude with his right leg folded and tucked up on the lion seat and the

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1. Getty, A., *The Gods of Northern Buddhism*, p. 112.
2. *Ibid.*
3. *Ibid.*, p. 112.
4. *PMCA*, p. 142 (PM Arch. No. 9683.)
5. *Sādhanamālā*, p. 105; Bhattacharyya, B., *op. cit.*, pp. 116.

left one hanging down.[1] He has his left hand stretched down, resting on the left knee and holding the stem of a blue lotus over which is placed the manuscript *Prajnāpāra mita*, while the right hand is raised artistically before the chest in what may be called the *vitarka-mudrā*. The hair of the god is tied into a jatā over which is its loop forming a chignon at the apex. The lion over which the god sits is itself seated on a quadrangular pedestal with its face turned towards the front. The back of the throne has architraves and lion scrolls with beaded devices and a beautiful almost circular halo behind the head which is topped by an umbrella with festoons on either side. There is a devotee with both his palms folded near the front leg on the left side. (Fig. 30).

Mañjuśrī Kumārabhūta

From Nalanda[2] and Kurkihara[3] have been found a number of bronze images of a deity who is represented somewhat corpulent and youthful in appearance, seated in the *lalitāsana* pose on a wide lotus, sometimes placed over a quadrangular pedestal,[4] and adorned with a shawl while he holds almost invariably a book in his left hand, he usually carries a more or less rounded object or fruit (most probably a citron) or at times a rosary by his right hand. He has his hair arranged into a j*atā* decorated with a beautiful fillet. He also puts on a sacred thread and a number of jewels like armlets, necklace ear-rings, etc. One of the images from Kurkihara displays his right hand in *varada-mudrā* with a rosary in it, while all the other images, both from Nalanda[5] and Kurkihara[6] show the citrus fruit in it. In one of the images from Kurkihara, a devotee is found kneeling in *anjali-mudrā* near the right leg of the quadrangular pedestal.[7] Now, the deity, represented by the images, as pointed out by Kempers.[8] has doubtfully been inentified with Kubera, presumably because of the presence of the presence of the citrus fruit in his hand. It may alsa be noted that the book, which is invariably found in the left hand of the deity, is never an attribute of Kubera. Thus, the deity represesented by the images cannot be identified with Kubera. He may, however, as suggested by Kempers on the evidence of the Āryamañjuśrīmulakalpa,[9] be identified with Mañjuśrī Kumārabhuta. (Fig. 31).

Vajrapāni

Vajrapāṇi is one of the eight principal Bodhisattvas mentioned in the *Sādhanamālā*. He is, however, not included in the three lists of the Bodhisattvas furnished by the *Nispanna-*

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1. PMCA, p. 142, J 150 A, II, 1934, Pl. XXVIII, 3 i (P.M. Arch. No. 2622)
2. Kempers, A.J.B., *op. cit.*, p. 31.
3. *PMCA*, p. 143 (PM Arch. Nos. 9686, 9678 9690, 9766 and 9611).
4. Kempers, A.J.B., *op. cit.*, fig. 8; *ASIAR* 1930.34, pl. CXLIX. 5. (PM Arch. No. 9766).
5. Kempers, A.J.B., *op. cit.*, p. 31, fig. 8.
6. *PMCA*, p. 143, (PM Arch. Nos. 9678, 9690, 9766 and 9611). of. *ASIAR*, 1930-34, pl. CXLIX. 4 and 5
7. *ASIAR*, 1930-34, pl. CXLIX. 5 (PM Arch. No. 9766).
8. Kempers, A.J.B., *op. cit.*, p. 31; cf. *Annual Progress Report, Central Circle*, 1920-21.
9. Kempers, A.J.B., *op. cit.*, p. 31.

yogāvali. He belongs to the Vajra family of the Kuleśa Aksobhya. He is the spiritual son of the Dhyāni Buddha Akṣobhya and his *śakti* Māmakī. He is shown either standing or seated, and his main cognizance is the thunderbolt (*vajra*) which he carries and is usually held over a lotus. The thunderbolt is also held directly in his hand, sometimes against his chest. He is described thus in the *sādhana* of Lokanātha in the *Sādhanamālā*, "Vajrapāṅi is of white colour, carries the vajra in one hand and displays the *abhaya-mudrā* in the other."[1] It may, however, be noted that the Bodhisattva Vajrapāṇi was introduced into the Buddhist Pantheon when Tantrism grew more popular amongst the Buddhists.

Certain of the bronze images from Nalanda and Kurkihara represent Vajrapāṇi though somewhat differently. One of the bronze images of Vajrapāṇi from Nalanda represents the god seated with his one leg crossed before the other on a doublepetalled lotus (*viśvapādmāsana*) with his left hand resting on the knee and holding a large *vajra* and the right hand raised up and carrying a fly-whisk (*chaurī*), the tail of which is hahging over his shoulder.[2] He wears a three-spiked crown, ear-ornaments of two different types, two pairs of wristlets and armlets, a necklace and a w aist-band, all of which have been prominently depicted. There is also a circular halo behind the head of the god. A *chauri* has though not been mentioned in the *Sādhanamālā* as an attribute of the deity, it dors appear in his hand, more particularly when he is shown attending upon the Buddha. The Buddha in the art of the Gupta and the mediaeval periods has very frequently been represented as being attended upon by Padmapāṇi and Vajrapāṅi. the latter always standing to his left and bearing a *chauri* in his hand.

Another bronze image of Vajrapāṇi from Nalanda in the Nalanda Museum represents him seated cross-legged on a lotus flower and holding a chain with a *vajra* attached to each end in his hands.[3] If the image is taken to be representing Vajrapāṇi, it may be conceded that there is no parallel to it in the Buddhist art of India.

The two bronze images from Nalanda discussed above having been obtained from the Monastery Site No. 1 from a level datable in the time of the Pāla ruler Devapāla, they may be dated in the 9th century A. D.

A bronze statuette from Kurkihara in the Patna Museum, however, depicts the god standing gracefully in *dvibhanga* pose on a lotus flower and grasping the stem of a *nīlotpala* springing from a root-scroll in the pedestal by his left pendent hand over which is placed a thunderbolt (*vajra*)[4] As required by the text, he should have displayed the *varada-mudrā* by his right hand, but instead he shows the *abhava-mudrā*. The deity puts on a *karaṇḍa-mukuṭa* and several other ornaments.

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1. *Sadhanamala*, p. 49; *Vajrapāṅischa suklāpho vajrahasto varapradah.* cf. Bhattachary, B., *op cit.*, p. 98.
2. *ASIAR*, 1927-28, p. 160; *Ibid.*, 1929-30, p. 202, pl. XXXIII. d.
3. *Ibid.*, 1926-27, p. 219; cf. Kempers, A.J.B., *op. cit.*, p. 32.
4. *PMCA*, p. 144 (PM Arch. No. 9816).

From Nalanda has been found a four-headed but two-armed bronze image of the Bodhisattva Vajrapāṇi who has been represented seated cross-legged in *padmāsana* on a double-petalled lotus placed ovar a pedestal, apparently supported on the back of the four lions, suggesting it to be a *simhāsana*.[1] The god is holding a thunderbolt by his right hand against his chest and supporting it from below on the palm of his left hand brought before his stomach. There are also four thunderbolts appearing on the calyx of the lotus on the four sides of the deity. He puts on a number of ornaments like armlets and necklace, beside a beaded or pearl *vajñopavita* and *mnkuṭas* over the four heads. The image, which seems to have been originally gilt, is unique for there is no other example of this type. (Fig.32).

Sāmantabhadra

From Nalanda has been recovered a bronze image of a Bodhisattva who has been represented as sitting on a double petalled lotus with his right leg folded and placed on the lotus seat and the left knee being raised and fastened to the waist by means of a shawl which usually is carried round the upper part of the body.[2] The right arm of the deity is broken at the elbow, while the left holds a stalk or branch with three ramifications ending in buds or jewels. He puts on a three spiked crown and ornaments like ear-rings, armlets and a necklace. The oval *prabhāmaṇḍala* decorated with flames of fire which surronded the entire body of the deity is half broken at the upper part. The deity represented by the image has doubtfully been identified with the Bodhisattva Sāmantabhadra or Kṣitigarbha.[3]

Now, according to the *Nispannayogāvali*, Kṣitigarbha is yellow in colour, and shows the earth-touching attitude by the right hand and a lotus with the wish-giving tree (*kalpavarksa*) in the left.[4] The *Sādhanamālā* describes Kṣitigarbha as green in colour, showing in his two hands the jar and the *abhaya-mudrā*.[5] None of the attributes as mentioned in the texts having been found in the bronze image from Nalanda, the deity cannot be identified with Kṣitigarbha.

In the *Nispannayogāvali*, the Bodhisattva Sāmantabhadra has been described as yellow in colour, showing *varada-mudrā* by the right hand and holding in the left the sword

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1. *ASIAR*, 1930-34, p. 274, pl. CXXXV. c and d (front and back views); *Ibid*. 1935-36, p. 128, pl. XXXVII. f.
2. Kempers, A.J.B., *op. cit* , pp. 31-32, fig. 9.
3. *Ibid*., p 2.3
4. *Niṣpannayogāvali*, p. 58:
   Kṣitigārbhah pito dakṣiṇena kṛtabhūsparśo vāmenabjastha-kalpadrumadharaḥ.
5. *Sādhanamālā*, p. 49.
   Kṣitigarbhaḥ syāmavarṇah kalaśam chābhayam tathā.

on a lotus.[1] This description as well does not atally with the Nalanda image. At another place, the same work mentions that Sāmantabhadra is golden in colour and holds a bunch of jewels in the right hand, while the left hand rests on the hip.[2] According to Getty,[3] Sāmantabhadra is represented with the crown, the ornaments and princely garments of the Bodhisattva and holds his symbol, the *chintāmani* (jewel) in his left hand, or it may be supported by a blue lotus at his left shoulder. His right hand makes the *vitarka-mudrā*. He may be either seated or standing, and is sometimes with his *sakti* in the *-yayum* attitude The deity represented by the Nalanda image seems to be holding the stalk with three branches to which jewels are attached by his left hand. The object the right hand may have held or the *mudrā* in which it may have been displayed cannot be determined for the simple fact that the hand is broken at the elbow. In view of the presence of the jewels at the upper ends of the stalk, the deity may be identified with the Bodhisattva Sāmantabhadra. (Fig. 33).

Maitreya

Maitreya is the future Buddha. He is not a Buddha yet. He is supposed to be residing in the Tuṣita heaven and will be descending to the earth full four thousand years after the final disappearance of Gautama Buddha for the deliverance of all sentient beings. During the period between Gautama Buddha and Maitreya, Avalokiteśvara is to rule over the earth. Since Maitreya is the Buddha-designate, all the Buddhists sages seek communion with him and seek his advice and sanction for their thoughts and deeds. Asaṅga is said to have visited him in the Tuṣita heaven and it was here that Maitreya initiated Asaṅga into the mysteries of Tantra. Maitreya is the only Bodhisattva who is respected alike by the Hīnayānists and the Mahāyānists. His images were prepared as early as the Kushan period in the art of Gandhara and continued to be produced till the medieval period and even after. They are found not only in India, but also in Tibet, China, Siam, Burma and Ceylon.

Maitreya is represented as an Indian prince, standing or seated, with all the Bhdhisattva ornaments, and in his crown, there is generally a miniature *stūpa* or a *stūpa*-shaped ornament, which is his distinctive mark, but he may be without a crown and still have the *stupa* in his hair. The miniature *stupa* in his hair or on his crown distinguishes him from Avalokiteśvara. His hands are in the *dharmachakra-mudrā* and may be holding the stems of flowers supporting his two symbols, the vase (*kalaśa*) and the wheel (*chakra*) on a level with his shoulders. He may be seated on a throne supported by lions and may have the figures of the five Dhyāni Buddhas on the halo behind.

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1. *Nispannayogāvali*, p. 58;
Sāmantabhadrah pitah savyena varado vāmena utpalakhadgadharah,

2. *Ibid.*, p.67 :
Sāmantabhadrah suvarnavarno ratnamañjaribhrddaksinapānih.

3. Getty, A., *The Gods of Northern Buddhism*, p. 47.

Like Avalokitcśvara, he may have an antelope skin (*ajina*) over his left shoulder, in which case he is generally standing. His hands are in the *vitarka* and the *varada* poses, and he either carries the vase, or the two symbols, vase and wheel, are supported by lotus flowers on a level with each shoulder. 'It is in this latter attitude that he is represented in the group of eight Bodhisattvas,' says Getty.[1]

It may, however, be noted that in the event of the *stupa* being not well defined in the crown or missing from it, it becomes extremely difficult to distinguish Maitreya from Avalokiteśvara. Avalokiteśvara's distinctive mark is the effigy of Amitābha in his crown; but then this may also be missing. According to Grunwedel, if all the distinguishing marks are missing, the deity may be identified as Maitreya for he is more popular a deity than **Avalokitaśvara.**

The small *stupa* in the crown of Maitreya is said to refer to the belief that a *stupa* on the mount Kukkuṭapāda near Bodhgaya covers a spot where Kāsyapa Buddha is lying When Maitreya will descend to the earth, he will go first to the spot which will open as if by magic and Kāsyapa will emerge soon from the depths of the mountain and will give him the garments of a Buddha.

In the *Nispannayogāvali*, Maitreya is described as golden in colour and having four arms with his two principal hands displaying *dharmachakra-mudrā* and the remaining two showing *varada-mudrā* by the right and the twig of a *nāgakeśara* with flower adhered to it in the left.[2] Elsewehere, the same work states that Maitreya is yellow in colour and holds the flower of *nāgakeśara* in his right hand, while with the left he carries the mendicant-bowl.[3] In the *Sādhanamālā*, the description of Maitreya is very simple; 'Maitreya is yellow in colour and shows the *nāga* flower and the *varada-mudrā*.'

Several fine bronze images of Maitreya have been recovered from Nalanda, Kurkihara and Fatehpur. A bronze statuette from Kurkihara in the Patna Museum represents Maitreya standing on a lotus placed over a quadrangular pedestal and holding the stalk of a *nāgakeśara* flower emerging from the root scroll in the pedestal by his left hand.[4] His right hand, which is pendent, is held in the *varada* pose. A miniature *stupa* distinguishing him as the future Buddha Maitreya is noticed in his hair arranged in the from of the *jaṭāmukuṭa*.

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1. Getty, A., *The Gods of Northern Buddhism*, p. 23.
2. *Nispannayogāvali*, p. 50;
   Maitreyah suvarnavarno dvabhyam krtadharmadesanamudro vārada-savyakaro vamena sapuspanaguke śarapallavadharah.
2. *Ibid.*, p. 66;
   Maitreyah pitah savyakarena nāgakesarakusumam vāmena kindlm dadhānah.
3. *Sādhanamālā*, p. 49;
   Maitreyah pitavarnāścha nāgapuspavarapradah.
4. *PMCA*, p. 143 (PM Arch. No. 9771).

Two bronze images from Nalanda with a little *stupa* inserted in the crown mark them out as the figures of Maitreya.[1] The right hand of both the images is displayed in the *varada-mudrā*. While the left hand of one of the images is broken,[2] that of the other holds an irrecognizable object, presumably the stalk of a *nāgakeśara* flower.[3] The images from Nalanda thus seem to correspond to the textual description of the *Sādhamālā*.

The small village of Fatehpur in the district of Gaya has yielded four bronze images of Maitreya. the future Buddha, all of them exhibiting the distinctive mark—the miniature *stupa*-in the crown. Three of the bronze pieces, much similar in features but differing only in minute details, show the god seated in the *sukhāsana* pose on a double petalled lotus with his left leg folded and placed on the seat and the right knee slightly raised up. He has his rignt hand extended and resting on the right knee, displaying the *vitarka-mudrā* by it, while the left hand placed on the seat supports the weight of his body slightly inclined towards the left in the easy posture. The deity is distinguished as such by the presence of the dimunitive figure of the *stūpa* in the crown over the head. He puts on a beaded or pearl *yajnonpavīta*. Two *nāgakeśara* plants with flowers and leaves attached to them rise from the lotus seat enclosing the body of the god on both the sides. (Figs. 34-36).

The fourth image from Fatehpur, however, represents the god somewhat differently. Instead of having been shown seated in the *sukhāsana* pose, the god sits in the *ardhaparyanka* pose with his left leg folded and placed on the seat and the right one hanging down and resting on a miniature lotus emerging from the lower part of pedestal itself. He is exhibiting the attitude of affording protection (*abhava-mudrā*) by his somewhat raised right hand, while the left hand placed on the left knee is also holding a *nāgakeśara* plant by its stalk. There is another *nāgakeśara* plant on the right side as well. The two *nāgakeśara* plants with flowers and leaves attached to them enclose the body of the god from both the sides as in the preceding examples. The hair of the god arranged in the form of matted locks is decorated with his special distinguishing mark, the miniature *stupa*. In this case as well, the lotus seat over which the god sits is double petalled. Maitreya guts on a *dhoti* and an upper garment which covers only his left shoulder, the right shoulder and the chest on the right side having been left bare. As in the other exampler ftom Fatehpus, in this image as well, the god is seen putting on a beaded or pearl *yajnopavita*. It may, however, be noted that Maitreya is required to be decked with various princely ornaments of a Bodhisattva, but in all the specimens from Fatehpur, he has only a crown over his head and a beaded or pearl *yajnopavita* in the name of ornaments. No other ornaments are, however, to be seen on the body of the god. (Fig 37).

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[1] Kempers, A.J.B., *op. cit.*, p. 31.

[2] *Ibid.*

[3] French, J.C., *The Art of the Pal Empire of Bengal*, pl. XII. 2.

A bronze image of Maitreya has also been found from Chandipore near Patharghat in the Bhagalpur district.[1] In this instance as well, the deity has been represented displaying *abhava-mudrā* by his right hand, though he has been shown seated somewhat differently on the lotus pedestal, with his left leg hanging down and the right one folded in such a manner that it rests on the left thigh. His coiffure, arranged in the form of a *jaṭā* is decorated with the miniature *stupa*, his distinctive symbol. He again puts on only a beaded *yajnopavita*. As in the preceding example, in this case as well, there are two *nāgakeśara* plants, with leaves and flowers attached to them, enclosing the deity from both the sides.

Other Bodhisattvas

There are certain bronze images from Nalanda which seem to be representing the Bodhisattvas; but it has not been possible to ientify them precisely as to which of the forms of the Bothisattvas did they represent. An interesenting bronze statuette from Nalanda mention of which has been made by J. A. Page, is that of 'a Bodhisattva, 6 1/2 inches high, seated on a lotus flower, the right hand holding a sword and the left a lotus; a coin is burnt on to the back.'[2] Another image from Nalanda, referred to by Kempers, also probably of a Bodhisattva, represents him with his right hand displayed in the *varada-mudrā* with a lotus-bud in it and the left one carrying a staff with three ribbons.[3] In view of the definite identification of the form of the Bodhisattvas represented by the images being not possible, they have simply been mentioned as representing the Bodhisattvas.

Hayagrīva

From Kurkihara has been obtained the bronze image of a corpulent bodied and terrible looking deity shown seated in an easy posture with his right leg folded and placed on the seat and the left leg also folded on the seat but the knee somewhat raised up.[4] The deity, who is endowed with a hideous face' with his head tilted to the proper left, has large round rolling eyes bulging out of their sockets. He has also a third eye very prominently shown vertically on the forehead. He has beard and moustaches neatly plaited on both the sides of the cheeks; and so also the hair, done into small *jaṭās* and treated as flames, has been arranged as if rising out of the head into two rows, one above the other. Disproportionately large fangs of teeth are visible out of his parted lips in the corners of the mouth. All these would suggest that an attempt has been made to represent the fierce deity more fiercer. To accentuate the ferocity of the deity, he has been provided with a number of serpents for his ornaments around his neck, upper arms, wrists and the lower parts of his legs, besides a *sarpa-vajñopavita*. He has even been made to smile. Possessed of two arms, the deity shows *tarjani–mudrā* by his upraised left hand resting on the left knee, while the right hand is resting on a staff provided with *chaurī*-like lower end. He puts no a large circular ear-ring and a long beaded necklace over his chest. (Fig.38).

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[1] Banerji, R.D., *EISMS*, pl. LXXI. i.

[2] *ASIAR*, 1926-27, p. 219.

[3] Kempers, A.J.B., *op. cit.*, p.33

[4] *JISOA*, II, 1934, pl. XXXVI; *PMCA*, p. 144, pl. XXXIII (PM Arch. No. 9787).

The deity has though been provided with the typical 'Bhairava' face, it is not possible to agree with Jayaswal who is disposed to take him as Bhairava, the terrific form of Śiva.[1] It may be mentioned that Bhairava always carries Śaiva emblems in his hands along with the skull cup and puts on a garland of skulls. He never sits in the pose in which he has been rendered in the Kurkihara image. Bhairava has usually been represented standing on the pedestal. The absence of the Śaiva emblems in the hands of the deity and the peculiar pose of his sitting may obviously preclude his identification as Bhairava, the terrific form of Śiva.

According to the *sādhanas* in the *Sādhanamālā*, Hayagrīva, in the company of Lokanātha,and Khaṣarapaṇa as emanations of the Dhyānı Buddha Amitātha, is two armed and displays the gesture of making supplication and carries a staff (*daṇḍa*) in them.[2] He is red in colour, terrible in appearance and clad in the garment of tiger-skin. His hair rises upwards in the shape of a flame and has a snake as his sacred thread. His face is recognised by a deep brown pair of moustaches; his eyes are red and round, and his eye-borws are diluted in a frown.

There is yet another form of Hayagrīva emanating from the Dhyāni Buddha Akṣobhya in which case he is three-faced and eight-amed, with each of the faces having three eyes.[3] His right and left faces are blue and white respectively and he has snakes for his ornaments. His legs are arranged in the *lalita* attitude and he looks wrathful. His first face has a smiling appearance, the right has a protruding tongue and he bites his lips in his left. He is clad in tiger-skin and shows in his four right hands the *vajra*, the staff, the *karaṇa* pose and the raised arrow. Of the four left hands, one has the raised index finger, the second touches the breast and the two remaining ones hold the lotus and the bow.

Now, the deity represented by the bronze image from Kurkihara, having two arms and showing a raised index finger (*tarjani-mudrā*) and a staff in them, is wrathful in appearance. As required by the *sādhana* in the *Sādhanamālā*, he has large round normal eyes, a third eye marked vertically on the forehead, snakes as his ornaments and coiffure arranged as flame-like *jaṭās*. In view of these features, the figure may be taken as representing the Buddhist deity Hayagrīva. Getty, however, adds that Hayagrīva may show a horse's head in his head-dress; but then it may be missing.[4]

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1. *JISOA*, II, 1934, p. pp. 76 and 82.
2. *Sādhanamālā*, pp. 40 and 49-50.
3. *Ibld.*, p. 508; of. Bhattacharyya, B., *op. clt.*, p. 165.
4. Getty, A., *The Gods of Northern Buddhism*, p. 163.

Perfectly modelled in the round, the image was originally a gilded one, and the beaded necklace was touched with the white metal alloy of silver and tin.

Trailokya-vijaya

Trailokya-vijaya[1] is among the interesting Buddhist deities which indicates on the part of the Buddhists to establish the superiority ofo their deities over those of the Hindus. According to the *sādhana* in the *Sādhanamāla*,[2] Trailokya-vijaya Bhattāraka should be conceived as of blue colour with four faces and eight arms; his first face expressing amorous fury; that at the right, anger; that at the left, disgust; and the face at the back, heroism. With his two main hands holding the bell (*ghaṇṭā*) and the thunderbolt (*vaira*), he makes against his chest the gesture what is called as *vajra-huṅkāra*. His three hands at the right hold a *khaṭvaṅga*, an elephant goad and an arrow, and the hand at the left carry a bow, a noose and a thunderbolt. He stands in the *praty-ālīḍha* attitude stepping to the right on the breasts of Pārvatī (Gaurī) and with the left foot treading on the head of Śiva (Maheśvara). He wears garments of variegated colours and many ornaments including a garland made of little images of the Buddha.

There is a very intersting bronze image of Trailokya-vijaya from Kurkihara, assigned to c. 8th century A. D., now preserved in the Patna Museum,[3] which represents the god standing in the *pratyālīḍha* attitude with his two main hands clasped against his chest in the gesture of *vajra-huṅkāra*, suggestive of extreme anger and determination. He is shown trampling under his feet the prostrate figure of Śiva and Pārvatī, who are holding tridents in their hands. The god wears also a garland of miniature figures of the Buddha. In this specimen, the artist has succeeded considerably in representing the ferocity and the destructive action of the god by showing the Hindu divinities being pressed under his feet. (Fig. 39).

It may, howev-r, be noted that the life size stone image of Trailokya-vijaya from Nalanda, showing only it lower portion (the upper portion having been lost) resembles considerably with the bronze image just discussed.[4] The image of the deity in the monastery of the Mahantha of Bodhgaya, noticed by Foucher,[5] corresponds to the textual description in every particular, excepting the minor detail of the bow and the arrow held in defferent hands and the figures of Śiva and Pārvatī being represented in actual coitus.[6] Another stone image of Trailokya vijaya from Nalanda in the Nalanda Museum, however, differs in certain respects from the preceding examples.[1] In this image, the deity is one faced instead of being four faced, has only four and not eight arms, and is trampling the Hindu god Śiva only under his feet, instead of pressing down both Śiva and Pārvatī.

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[1] *Trai* (*tr*, three), *loka* (*loka*, world), *vljava* (conpueror)—Conqueror of the Three Worlds—symbolising Buddhism destroying its enemies.

[2] *Sādhanamālā*, p. 511.

[3] *ASI-AR*, 1930-34, p. 274, pl. CXXXV. a; *ASI-AR*, 1935-36, p. 128, pl. XXXII. d; Sinha, B.P., *Bharatiy Kala ko Bihar ki Dena*, p. 135, fig. 116.

[4] Kuraishi, M.M., *Ancient Monuments of Bihar and Orissa*, pp. 84-85, fig. 54.

[5] Foucher, A., *Etude sur lIconographle Bouddhique*, 2me partie, fig. 4.

[6] Getty, A., *The Gods of Northern Buddhlsm*, p. 115.

R.D. Banerji has noticed a unique bronze image from Chandipore near Patharghat in the Bhagalpur district, now in the Indian Museum collection,[2] having four heads and twelve arms, which bears some affinity to the Trailokya-vijaya images but also shows certanin features of another Buddhist god Mahākāla. The image stands in the *āljḍha* attitude on the breasts of a male and a female prostrate figures. The points of resembalance with the Trailokya-vijaya images are that (i) it shows *vajra-hunkāra-mudra,* (ii) holds a *pāśa* in one left hand (iii) tramples upon a male and a female figures lying prostrate, and the points of difference are that (a) it stands in the *ālīḍha* attitude and not in the *pratylīāḍlha* attitude, (b) holds a *khatvanga*, a battle-axe and a *paraśu*, being not the attributes of Trailokya-vijay, and (c) bears the garland of human skulls and not a garland of the Buddha figures as required by the text.

Jambhala

Jambhala is the Buddhist god of wealth who had greater following and received worship in various forms. He may be regarded as a fitting counterpart of the Hindu Kubera who like him is associated with wealth and treasure. On the authority of the various *sādhanas* in the *Sādhanamalā* devoted to the worship of the god, Bhattacharya has described a number of varieties of Jambhala.[3] As an emanation of Ratnasambhava, he may be represented singly or in close embrace of his consort Prajñā Vasudhara in *yab-yum.*[4] In his emanation from Akṣobhya as well, he is to be shown in *yab-yum* with his consort.[5]

When alone, Jambhala emanating from Ratnasaṁbhava carries a citron (*matulunga*) in his right hand and a mongoose (*nakulaka*) in the left.[6] The mongoose is supposed to be the receptacle of all the gems and pearls, and when Jambhala presses the two sides of the mongoose, it vomits the treasure within. As suggested by Foucher, its prototype is the purse made of the skin of the mongoose (*Skr. nakulaka*) and, therefore, called *nakulaka*. It may however, be mentioned that mongoose (*nakulaka*) is the natural foe of the Nāgas (serpents) regarded as the guardians of the jewels and the treasures lying underneath the earth. The

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1. *ASIAR*, 1930-34, p. 278, pl. CXLI. 15.
2. Banerji, R.D., *EISMS*, p. 93, pl. XXXVII. c (IM. 4552). P.C. Mukherjee has mentioned the bronze image as that of 'a twelve-armed and four faced Bhairava standing on two 'prostrate figures' (of. Bhattasali, N.K., *IBBDM*, p. 46), which, however, cannot be accepted for obvious reasons.
3. Bhattacharyya, B., *Indian Buddhist Iconography*, pp. 178 ff and 237 ff.
4. *Ibid.*, pp. 237 ff.
5. *Ibid.*, pp. 178 ff.
6. *Ibid.*, pp. 237 ff.

mongoose (*nakulaka*) may' therefore, be conceived as having wrested the wealth from the possession of the serpents.[1] As mongoose may be regarded as hiding the wealth in its stomach, so it may be presumed that the mongoose. the repositary of wealth, has been given to the Buddhist god of wealth in order to distinguish him from his Brahmanical connterpart, who has also a purse as one of his symbols, Moreover, the word '*nakulaka*' also means a kind of purse, in which sense it has probably been used in the *Divyāvadāna*.[2] (*The Divyāvadāna* is a famous Buddhist work and so also Jambhala is a popular Buddhist deity). The other object in the hand of Jambhala is a citron (*mātulunga*). Kubera, the Brahmanical counterpart of Jambhala, is *āsavapāyi* (wine drinking) and there are several sculptures, mostly in the Mathura art, in which he has been shown holding a drinking cup in one of his hands and a female attendent standing nearby replenishing its content. '*Mātulunga*' (the citron) in the hand of Jambhala may suggest the 'wine drinking' character of the Buddhist god of wealth, as '*mātulunga*' (the citron) is the juicy fruit from which a kind of liquor (*mātulungāsava*) is being prepared.[3]

In and around Mathura, a large number of images of Jambhala have been discovered like those of Hindu Kubera. Images of Hindu Kubera from Mathura, besides being pot-bellied, generally show a purse and a wine cup in his hands. Jambhala, the Buddhist god of wealth, does not differ iconographically much from his Hindu counterpart in the Mathura art. He retrins almost all the features of a Hindu Kubera, with the only difference that the purse is replaced by a mongoose. According to the text, Jambhala should have a citron in his other hand; but the wine cup seen in the hand of Kubera continues to be carried by Jambhala also in the art of Mathura. Like Hindu Kubera, he is also pot-bellied and appropriately ornamented.

From Nalanda and Kurkihara have been obtained a number of bronze images of Jambhala which, in acordance with the text, show him bearing a citron and a mongoose in his hands. Sometimes the feet of the deity are found resting on the vaseobviously the pot of wealth. Kempers has referred to four bronze statuettes of Jambhala from Nalanda, one of them representing him sitting between his two consorts[4] and the rest three showing him singly.[5] The image, representing the god in the company of his consorts, shows him seated upon a broad throne with a citron held in his right hand, a dish containing some fruits or sweets being placed by his left knee.[6] As prescribed by the *sādhana*, quoted by Foucher,[7]

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1. 'The Lamas claim that the mongoose symbolises Kubera's victory over the Nāga's, guardian of the treasures, cf. Getty, A., *The Gods of Northern Buddhism*, p. 159.
2. Monier-Williams, M., A *Sanskrit-English Dictionary*, p. 524.
3. Cf. Sahai, B., *Iconography of Minor Hindu and Buddhist Deities*, pp. 223-24.
4. Kempers, A.J.B., *op. cit.*, p. 33 (no. 84).
5. *Ibid*., p. 33 (nos. 76, 78 and 130).
6. *Ibid.*, p. 33 (no. 84).
7. Foucher, A., *Etude sur l' iconographie bouddhique*, II, p. 51.

he is also adorned with a garland of *utpala* flower. Jambhala himself and so also his consort to his right are sitting in *lalitāsana*, while the second consort to his left is seated in *sukhāsana*. While the first consort to his right is holding a purse in her right hand, her left hand resting on the pedestal, the second one to his left is carrying a dish containing fruits. At the proper right in front of the pedestal, is visible a worshipper. So far no other representation of the deity in the company of his two consorts has come to light in the art of the Pāla period.

Jambhala has usually been represented singly. Of the three images from Nalanda, representing the god without any accompanying figure, two are shown seated with both the legs dangling down in *bhadrāsana* (the so-called 'European fashion'[1]), while the third one is seated in *lalitāsana*.[2] While one of the images shows the god sitting upon a lotus without a back-piece,[3] the other represents him seated on a square pedestal having a circular *prabhāmaṇḍala* at the back[4] and the third and exhibits him seated upon a throne against an elaborate back-piece decorated with the *gajaśārdula* motif.[5] In all these representations, Jambhala is corpulent-bodied and richly ornamented and holds a citron in his right hand. However, the object held in the left hand of the god is a purse in one of the images[6] and a mongoose in another;[7] the left hand in the third image is broken.[8] One of the images has the god a vase under each of his feet,[9] but in the other two cases, the feet of the god rest upon a lotus.[10] Jambhala is also putting on a garland, in two cases of the *utpala* flower, [11] as in the image representing him in the company of his consorts.

In the bronze statuette from Kurkihara as well, Jambhala has been represented sitting in *lalitāsana* with his right leg hanging down and resting upon an inverted vase. His right hand resting on the right knee is holding a citrus fruit, while the left hand similarly placed on the left knee is pressing a mongoose by it. The god, who is pot-bellied, puts on a number of ornaments including a *karaṇḍamukuṭa* over his head.[12]

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[1] Kempers, A. J. B., *op. cit.*, p. 33, no. 76, fig. 11 and no. 78.

[2] *Ibid.*, no. 130; French, J. C., *The Art of the Pal Empire of Bengal*, pl. XI.

[3] Kemper, A. J. B., *op. cit* , no. 76, fig. 11.

[4] *Ibid.*, p. 33, no 78.

[5] *Ibid.*, no. 130; French, J. C., *op. cit.*, pl. XI.

[6] Kempers, A. J. B., *op. cit.*, p. 34, no. 78.

[7] *Ibid.*, no. 76, fig. 11.

[8] *Ibid.*, no. 130; French, J. C., *op. cit.*, pl. XI.

[9] Kempers, A. J. B., *op. cit.*, no. 76, fig. 11.

[10] *Ibid.*, p. 34, nos. 78 and 130; French, J. C , *op. cit.*, pl. XI.

[11] Kempers, A. J. B., *op, cit.*, p. 34, nos. 78 and 130; French, J. C., *op. cit.*, pl. XI.

[12] *PMCA*, p. 144 (PM Arch. No. 9665).

Tārā

The Budddhist goddess Tārā **holds** a position of considerable eminence in the Mahāyāna pantheon. She is of different varieities and of different colours,[1] having emanated from different Dhyāni Buddhas, and to her is assigned the *mantra*; *'Om Tāre Tuttāre Svāhā'*. The word 'Tārā' is derived from the Sanskrit root *'tār'* (meaning to cross).[2] The Buddhist goddess Tārā is supposed to help her devotee in crossing 'the Ocean of Existence'. The Tibetan translation of the word suggests the goddess to be a Saviour Goddess, a Deliveress.

The goddess Tārā represents the introduction of the worship of the female principle in the Mahāyāna pentheon. According to Hirananda Sastri, the cult of Tārā originated in Tibet.[3] Getty tells us that Tārā was enrolled among the Northern Buddhist deities in the 6th century A. D.[4] Hiuen-Tsang saw many images of Tārā in Northern India. In the 7th ceutury A. D., White Tārā was declared to be the *śakti* of Avalokiteśvara.[5] In course of time, it began to be realised that the god was more likely to answer prayers when worshipped in the company of his *śakti*.[6] This led to the preparation of even the *Yab-yum* images.

Tārā took two distinct forms in the 7th century A. D. White Tārā and Blue Tārā; but in the subsequent centuries her forms increased, making in all her twenty-one forms.[7] The popularity of the goddess Tārā is attested not only by the fact that she is well represented in the Buddhist art; but also that her name became the common appellation applied to a large number of Buddhist goddesses such as Jāṅguli, Parṇaśabarī, Ekajaṭā, etc.

Khadirāvoṇī Tār (orā Śyāma Tārā)

Of the several varieties of Tārā, particular mention may be made of Knadirāvaṇī Tārā who is an emanation of the Dhyāni Buddha Amoghasidhi. Khadirāvaṅī Tārā, also known as Śyāma Tārā on account of her green (*harita*) colour, is one of the commonest varieties of Tārā. Her numerous images have beed found in Northern and Eastern India.

Khadirāvaṇī Tārā may be depicted either standing or seated in a graceful pose, her right hand showing the *varada-mudrā* and the left one holding a blue lotus *(utpala)* with a long staik. Her two usual attendants are Aśokakānta Mārīchī on her right and Ekajatā on her right and Ekajatā on her left.[1] Sometimes, curious miniature figures of eight goddesses or eight illustrative scenes are found carved on the *prabhāvali* on the either side of the principal deity, which may suggest them standing for each of the syllables of the eight-syllabled Tārā-*mantra* (*Om Tāre Tuttāre Svaha.*)[2]

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[1] *Tārā* is of five colours-white, blue, green, yellow and red.

[2] Getty, A., *The Gods of Northern Buddhism*, p. 120.

[3] Gupte, R. S., *Iconography of the Hindus, Buddhists and Jaiṇs*, p. 117.

[4] Getty, A., *op. cit.*, p. 119.

[5] *Ibid.*, p. 118.

[6] *Ibid.*, p. 118.

[7] Gupte, R. S., *op. cit.*, p. 117.

Several bronze statuettes of Khadirāvaṇī (or Śyāma) Tārā have been found from Nalanda aud Kurkihara representing the goddess both standing and seated. Kempers has discussed bronze images of Tārā from Nalanda of both the standing[3] and the seated[4] varieties. Images rendered seated are shown sitting in the *laltāsana,*[5] *vajrāsāna* or *sukhāsana* pose. As pointed out by Kempers, in some cases the flower held sn the left hand has disappeared, rendering it practically impossible to suggest as to what particular specie did it belong.[6] In the Kurkihara specimens as well, the flower in the left hand of the goddess is sometimes lost.

Thus, a bronze statuette from Nalanda represents the goddess Khadiravani Tara standing gracefully in *dvibhaṅga* pose on a single lotus, with her right pendent hand displayed in the *varada-mudrā* and the left hand slightly raised holding the other wise long stalk of a blue lotus springing from the left side of the lotus seat.[7] She has her hair arranged in the form of a *jaṭā* and she puts on a number of ornaments. An oval *prabhamaṇḍala* with its lower ends fixed on the lotus seat, damaged on the proper right side, decorated with the head and the flame designs, surrounds the entire body of the goddess, with the monotony of the gap over her head being somewhat relieved by a few floral and foliage motifs. Certain of the bronzes from Kurkihara as well represent the goddess similarly standing on a lotus, sometimes placed over a pedestal, with her right hand stretched in tne *varada-mudrā* and the left one holding as *utpala*, differing only in minute details. The goddess may stand in *dvibhaṇga*, *tribhanga* or *samabhanga* pose.[8] In certain of the images, the goddess is accompanied by two *chaurī*-bearing female attendants, each standing on her either side.[9] Sometimes, a female devotee is seen sitting with her palms folded in *añjali mudrā* on the lower section of the pedestal. (Fig. 41).

The seated variety of the bronzes of the goddess represents her sitting on a lotus, single por double petalled, usually slightly inclineds towards the left, with her right hand resting on the knee and exhibiting the *varada-mudrā* and the left one holding a blue lotus

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1. *Sādhanamālā*, p. 176.
2. Majumdar, R. C. *History of Bengal*, I, p. 472.
3. Kempers, A. J. B., *op. cit.*, p. 40, fig. 13.
4. *Ibid.*, p. 40, fig. 20.
5. *Ibid.*, p. 40, fig. 20.
6. *Ibid.*, p. 40
7. Kempers, A. J. B. *op. cit.*, p. 40, fig. 13.
8. *PMCA*, pp. 144-47, pls. XXXII and XXXV; *ASIAR*, 1930-34, pls. CXLIX. 3 and CXLVIII. 7; *JISOA* II, 1934, pl. XXVIII. 4.
9. *PMCA*, pl. XXXV; *JISOA*, II, 1930-34, pl. XXVIII. 4.

(*utpala*) by its stalk. The goddess is generally found sitting in the *lalitāsana* attitude. She puts on a number of ornaments decorating her person.' (Fig.42) The goddess, however, appearing as an attending figure of Avalokiteśvara, has her right hand exhibited not in the *varada-mudrā* but raised in adoration.[2]

Mahāśrī Tārā

Mahāśrī Tārā, the Saviouress of Great Beauty, is an emanation of the Dhyani Buddha Amoghasiddhi and she is of green colour. The *Sādhana* in the *Sādhanamālā*[3] describes her in the company of four goddesses-Ekajaṭā, Aśokākantā, Ārya-Jāṅgulī and Mahāmayūrī. Accordingly. she is one faced, two armed and adorned with various ornaments, with her two hands exhibiting the *vyākhyān-mudrā.* Two lotuses beautify her two sides. Shr sits upon a golden throne furnished with beautiful cushions and is decked in a variety of flowers like *aśoka*, *champaka*, etc.

There are two bronzes from Fatehpur in the Gaya district which represent the goddess Mahāśrī Tārā. In both the bronze images, the goddess has been similarly treated, differing only in minute details. The two-armed goddess sits in the *rājalīlā* pose gracefully on a double-petalled lotus seat. The two arms of the goddess brought before the chest are displayed in what is known as the *vyākhyana-mudrā.* With her head slightly tilted towards the proper left and eyes half closed, the figure of the goddess has been rendered dighly attractive. She is fully bejewelled, having an ornamental head-gear, necklace, decorated armlest and plain bangles. The two lotus plants on her either side with fully blossomed and half blossomed lotus flowers add beauty to the goddess. The lotus plant on the left side has been shown in such a way as if its stalk embraces her left arm. Both the images of the goddess Mahāśrī Tārā bear general resemblace wiih the stone sculpture of the goddess in the Indian Museum at Calcutta,[4] save that in the bronze statuettes she is neither accompanied by the attending divinities nor does she bear the effigy of the Dhyani Buddha Amoghasidhi over her crown. Figs. 43-44).

Vajra Tārā

The Buddhist goddess Vajra Tārā, an emanation of the Dhyāni Bhddha Ratnasambhava, is one of the extremely popular goddesses among the Vajrayānists. The chanting of her *mantra*; ,*Om Tāre Tuttāre Svāh'ā* in considered sure to bring success to her worship-

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1. *PMCA*, p. 121, pl. XXIV (from Nalanda), pp. 147-49, pl. XXXIV; *ASIAR*, 1930-34, pl. CXLVII; *JISOA*, II, 1934, pl. XXX (from Kurkihara).
2. Kempers, A. J. B., *op. cit.*, p. 40, fig. 5.
3. *Sādhanamālā*, pp. 244-45; Bhattacharyya, B., *op. cit.*, pp. 227-28.
4. *Ibid.*, fig. 169.

per in his undertakings. It is said that if one hundred and eight lotuses are offered into the fire with this *mantra*, it will be enough to subdue any woman born of man.[1]

From Chandipore, a small village situated close to Patharghat in the district of Bhagalpur, had been recovered a highly interesting bronze image of a Buddhist goddess sitting in the middle of a lotus of eight movable petals, identified by Foucher as Vajra Tārā represented within the magic circle (*maṇḍala*).[2]

According to the *dhyāna* describing her form in the *Sādhanamālā*, 'The worshipper should conceive himself as Vajra Tārā, who is in the midst of the circle af the eight Mothers is eight-armed, four-faced, and decked in all sorts of ornaments. Her complexion is like the colour of gold, and she is graceful and resplendent with the auspicious marks of a virgin; she bears the images of the five Dhyāni Buddhas on her crown, and is born of the water of consecration of the *vajra* and the sun; she is effulgent in her blooming youth, has swaying ear-rings, sits on the double lotus, and radiates redhued light; she carries in her right hands the *vajra*, the noose, the conch and the swift arrow, and in the left the *vajrankuśa*, the *utpala*, the bow and the *tarjani*. Thus conceiving her as sitting in the *vajraparyanka* attitude (the wershipper) may conquer the three worlds.'[3]

When represented in the *maṇḍala*, Vajra Tārā is surrounded by the Mothers, who appear to be eight in number. Four of them are Yoginis, called Vajrankus Vajrapaśī, Vajrarphotī and Vajraghaṇṭā. These four Yoginis guard and four gates of the *maṇḍala* on the four sides. The four corners of the *maṇḍala* ara guarded by four Tāras, e. g. Puṣpa Tara (Tara of Flower), Dhūpa Tārā (Tārā of Incense), Dīpa Tārā (Tārā of Lamp) and Gandha Tārā (Tārā of Perfume) respectively.

Now, the bronze image, obtained from Chandipore in the district of Bhagalpur and now housed in the Indian Museum Calcutta, is not only highly interesting but also in perfect state of preservation.[4] It represents the goddess Vajra Tārā seated on the pod of an archaic lotus of eight movable petals with her legs closely locked with her body slightly bent towards the right. The goddess is eight-armed; but the attributes in her hands do not exactly agree with those mentioned in the *sādhana*. However, the figure is otherwise worked very exquisitely in silver on bronze gronze ground, both in details and as a whole composition. The head-dress of the goddess has been treated as a miniature *stūpa*. Below is the pedestal highly ornamented with elaborate mouldings and crowned with a flower, the petals of which spread downwards and are flanked by two dwarf-sized figures, probably Bhairavas rising up in a bending attitude. Above the pedestal is the lotus proper, consisting of eight

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1. Bhattacharyya, B., *op. cit*. p. 243.
2. Bhattasali, N. K., *IBBDM*, pp. 45ff; pl. XV; Banerji, *R*. D., *EISMS*, pl. LXXII. a and b.
3. Bhattacharyya, B., *op. cit*., p. 241; *Sādhanamālā* p. 179.
4. Banerji, R. D., *EISMS*, pl. LXXII. a and b; Bhattasali, N. K., *IBBDM*, pp. 45ff, pl. XV.

movable petals, each containing the figure of a goddess in relief on its inner surface. The movable petals expand and close exposing and hiding the inside figures by a skilful mechanism. When the petals fold together, the top, which is the form of a votive *stūpa*, tightens them and gives it the appearance of a lotus bud. The eight petals of the lotus, the inner sides of which bear the figures of the goddesses of the *mandala*, are numbered on the outside consecutively with numerals from one to eigh. The goddesses are alternatively seated and standing in a bent attitude, the sitting goddesses being Tārās and the standing ones being Yoginis. The first petal, according to the number incised upon it, shows the figure of the figure of goddess Gandha Tārā, seated cross-legged and holding flowers with stems with both thc palms extended to the front. The second petal bears the figure of the Yogini Vajraghaṇṭā, standing in the *alīḍh* attitude with a *vajra* in her rignt hand and a *ghaṇṭā* in the left. The third petal has the figure of the goddess Dipa Tārā, sitting crosslegged with the soles of der feet visible and holding a lamp on the palms joined in *añjali* pose. The fourth petal contains the figure of thc Yogini Vajrapāśī, standing in the *alīḍha* attitude and carrying a noose in hee right hand exhibiting *tarjani mudrā* by the left. The fifth petal depicts the figure of the goddess Dhūpa, Tārā, who is sitting and holding someting like a knotty stick in her right hand an incense burner in the left. The sixth petal displays the figure of the Yogini Vajrasphoṭī, standing in the *ālīdha* attitude and holding a *chakra* in right hand and showing *tarajni-mudrā* by the left. The seventh petal exhibits the figure of the goddess Puṣpa Tārā, who is sitting and holding the stem of an *utpala* in the right hand and the flower itself in the left hand. And, lastly, the eighth petal represents the figure of the Yogini Vajrānkuśī, standing in the *alīḍha* attitude and carrying a goad in the right hand and exhibiting *tarajni-mudrā* by the left. There are also some figures incised in outline on the back of the four Tārās represented on the inner surface of the petals. The figure on the back of Dipa Tārā has been recognised as that of Amoghasiddhi. Since Vajra Tārā herself is supposed to have emanated from the Dhyāni Buddha Ratnasambhava, the figures in outline on the back of the remaining three Tārās may have been those of Vairochana, Akṣobhya and Amitābha. Apparently, this method of representing Vajra Tārā within a full-blown lotus was adopted as a convenient method of representing her within the magic circle or *maṇḍala*. On the basis of the form of the numerals engraved on the outside of the petals and on the stylistic ground, the image has been dated in the 10th-11th century A. D.[1] (Figs. 45-46).

It may, however, be noted that an image bearing general resemblance with the Chandipore image, had been obtained from the Faridpur district, now included in Bangladesh, and presently housed in the Dacca Museum; but unfortunately the image was found in a severely mutilated condition.[2] Though it also represented a deity in the middle of a lotus of eight movable petals, the image is broken away and so also are lost three of the petals and the capping crown of the lotus. In view of such a state of the Faridpur image, it is also difficult to say if the image in the middle of the main lotus ever represented the Buddhist goddess Vajra Tārā[1].

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[1] *Ibid.*, p. 47.

[2] *Ibid.* pp. 49ff, pl. XVI.

Bhrkuṭī

From Nalanda have been found very interesting bronze images of a four-armed goddess standing on a lotus placed over a pedestal. One of the bronze images from Nalanda described and illustrated by Banerjea,[2] has some very striking features present in the statuette, requiring detailed notice. The goddess, who is three-eyed and four-armed, stands in the *samapādasthānaka* pose, holding in three of her hands a rosary a staff with three off-shoots (*triśikhā*, *tridaṇḍī* or *triśūla* ?) and a water vessel (*bhriñgāra*), the remaining hand being broken at the elbow. There is a creeping alligator near her right leg, and a lion at the proper right side and another horned animal (buffalo or deer) at the left are seen on the lower section of the pedestal. Heaped offerings (*naivedya*) are shown on the four corners of the pedestal, and the sun and the moon are placed on either side of the very beautiful and elaborately designed *śiraṣchakra*.

Another bronze image from Nalanda corresponds mostly to the image just described.[3] It also represents the goddess standing and four-armed, with her lower right hand held in the *varada-mudrā* with a fruit in it, while the attributes in her remaining three hands are the same as in the preceding example. The *śiraṣchakra* being partly broken, only the figure of the sun is preserved. There are branches rising on both the sides of the legs of the goddess, and on the pedestal at the proper right side a lion, at the left a buffalo or a deer, in front of the pedestal an alligator, and in the right corner the kneeling figure of a worshipper are noticeable. On the four corners of the pedestal are again found the heaped offerings (*naivedya*).

According to the *sādhana* in the *Sādhanamālā* devoted to the worship of Bhrkutī, a form of the Buddhist goddess Tārā, 'the goddess Bhrkutī should be conceived as four-armed, onefaced and yellow in colour, three-eyed and as blooming with youth. She shows the *varada-mudrā* and the rosary in her two right hands and carries the *tridaṇḍi* and the *kamaṇḍalu* in the two left. Her crown in stamped with the effigy of Amitābha. She sits on the orb of the moon over a lotus'[4]

Now, on the basis of the description furnished by the *Sādhanamālā*, the goddess represented by the Nalanda images may be identified with the Buddhist goddess Bhrkutī. But most of the description of the bronzes corresponds with that of the Brahmanical goddess Pārvatī or Chaṇḍī, stone sculptures of which have been found in a sufficiently large number.[1] The iconic motif of Pārvatī associated with an alligator (iguana, *godhā*) has been found in other parts of India, particularly in Bengal, and many sculptures from Eastern India illustrate this aspect.[2] H. P. Shastri is also disposed to regard such an image as that of the Hindu goddess Chaṇḍikā.[3] The goddess associated with the alligator (iguana, godhā) may have also the appellation of Gaurī on the basis of a text which enjoins that Gaurī should sit (or stand) on an alligator (*Godhāsanā bhaved Gaurī*).[4] According to Rao as well an aspect of Gaurī is represented as a female figure standing upon the back of an alligator.[5] Kempers[6] states that Gaurī with the same attributes has been represented by a number of images described and partly reproduced by Bhattasali,[7] which show an even closer resemblance to the Nalanda bronzes than Bhrkutī. The images of Gaurī from Bengal show almost in every case the rosary and the trident in the shape of a branch with three offshoots in the upper hands. The further emblems are, however, not always the same though four images described by Bhattasali show the *varada-mudrā* (in one case a fruit) and a water-vessel. The *vāhana* is an alligator, and in one instance there are two deers besides. The resemblances to the Nalanda bronzes are indeed very striking. The lion too suits Gaurī well. However, the meaning of the effigies of the sun and the moon is uncertain. Probably they do not, in these cases, symbolize the formula: 'as long as the sun and the moon will exist.' Thus, on the basis of these suggestions, the Nalanda bronzes may well represent the Brahmanical goddess Chaṇḍī or Gaurī. B. S. Verma has drawn our attention to a stone sculpture of a goddess at Baḍgāon near Nalanda in the premises of the Sūrya temple there, which wonderfully tallies in its features with the Nalanda bronzes.[8] What renders the image of special importance is that it bears the miniature figure of Amitābha in the head-dress. In view of the presence of the Dhyāni Buddha Amitābha over the head of the goddess, the Baḍgāon figure can definitely be taken to be representing the Buddhist goddess Bhrkutī, and the comparison of the Badgāon sculpture with the Nalanda bronzes will lead one to suggest that the bronzes as well depict the goddess Bhrkutī. Thus, points in favour of the identification of the goddess represented by the Nalanda bronzes as the Brahmanical goddess Chaṅḍī or Gaurī or as the Buddhist goddess Bhrkutī are evenly balanced, and one may consider her both a Brahmanical or a Buddhist deity. It may, however, be pointed out that, as suggested by Foucher,[9] Bhrkutī, a form of Tārā, is nothing but the Buddhist

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[1] *Ibid.*

[2] Banerjea, J. N., *DHI*, p. 501, pl. XLIII. 2; cf. also Kempers, A. J. B., *op. cit.*, p. 41.

[3] *Ibid.*, p. 41, fig. 15.

[4] *Sādhanamālā*, p. 341; Bhattacharyya, B., *op. cit.*, p. 152.

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1. cf. Banerjea, J.N., *DHI*, pp. 501 ff.; Bhattasali, N. K., *IBBDM*, pp. 199-200, 273, pl. LXVII. f; *MASI*-66, p. 116, pl. XII. 2; Singh, S.B., *Brahmanical Icons in Northern India*, pp. 149-51, fig. 61.
2. Banerjea, J.N., *DHI*, p. 501.
3. *MASI* No. 66, p. 116, pl. XII. 2.
4. Banerjea, J.N., *DHI*, p. 502.
5. Rao, T.A.G., *EHI*, I, ii, p. 360.
6. Kempers, A.J.B., *op. cit.*, p. 42.
7. Bhattasali, N.K., *IBBDM*, pp. 199-200, 273, pl. LXVII. f.
8. Verma, B.S., *Socio-Religious, Economic and Literary Condition of Bihār*, p. 76.
9. Foucher, A., *Etude sur l' Iconographie bouddhique*, I, p. 173; cf. Kempers, A.J.B., *op. cit.*, p. 43.

counterpart of the Brahmanical Devī. Devī-Gaurī and Bhrkutī-Tārā have their attributes in common, which fact may point to the striking similarity between the two. In any case, the Saivite elements in the representations of the goddess are prominent, and it may, therefore, be assumed as stated by Kempers,[1] that either Gaurī or Bhrkutī, in a form which was strongly influenced by the former, has been shown in the bronze images from Nalanda.

As the goddess attending on Avalokiteśvara, Bhrkutī has been represented with her front hands joined in the *añjali-mudrā*. She holds a staff with three ramifications in her upper left hand, the object held in the corresponding right hand being indistinct.[2]

Kurukullā

Of the goddesses emanating from the Dhyāni Buddha Amitābha, Kurukullā is the most important and popular, claiming no less than fourteen *sādhanas* in the *Sādhanamālā*, others being Bhrkuti and Mahāsītavatī to whose worship only two and one *sādhanas* respectively have been devoted.[3] The recital of the *manta* of the goddess Kurukullā: '*Om Kurukulle hrīh amukam me vasam-anay hum svāhā*' is said to confer success in the Tantrik rite of *vaśikarana* or subjugation of men, women, *asuras* and even the gods.[4] 'She is worshipped by unhappy lovers, but can only be invoked when no woman is near,' says Getty.[5]

There are four varieties of this deity according as she has one, two, three or four pairs of arms.[6] From Kurkihara has been found three specimens of the six-armed variety of the goddess Kurukullā.[7] According to the *sādhana* in the *Sādhanamālā* devoted to the six-armed form of the goddess: "one should conceive the goddess Kurukullā as having a red complexion, sitting in the *vajrapayanka* attitude on a 'sun seat' of red lotus of eight petals, exhibiting the *trailokya-yijaya* pose in the first pair of hands, an *ankuśa* (goad) and a red lotus in the second pair, and an outstretched bow with the arrow drawn to the ear in the third, clad in red garments and bearing the effigies of the five Dhyāni Buddhas on the crown."[6]

The three images from Kurkihara representing the goddess Kurukullā are all miniatures ranging from three to six inches in height.[9] Each of the specimens represents the goddess as seated cross-legged on a lotus with the first pair of her hands crossed at the breast and turned outwards, holding respectively a *vajra* and a bel indicative of the *trailokya-vijaya* pose, the second pair holding a goad and a lotus and the third pair charging the bow.[10] The images thus correspond completely to the *sādhana*, excepting that the effigies of the five Dhyāni Buddhas ara missing. It is just possible that the figures of the five Dhyāni Buddhas appeared on the back-pieces originally attached to the back of the images, but now lost as the back-pieces themselves are missing.

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[1] *Ibid.*, p. 43.

[2] *Ibid.*, p. 42, fig. 5.

[3] Bhattacharyya, B., *op. cit.*, p. 147.

[4] Saraswati, Sarkar, & c., *Kurkihar, Gaya and Bodhgaya*, p. 17.

[5] Getty, A., *The Gods of Northern Buddhism*, p. 126.

[6] Bhattacharyya, B., *op. cit.*, p. 147.

[7] Saraswati, Sarkar, & c., *op. cit.*, p. 17.

[8] *Sādhanamālā*, p. 351, No. 173.

[9] Saraswati, Sarkar, & c., *op. cit.*; p. 17.

[10] *Ibid.*, pp. 17-18.

Vasudhārā

Vasudhārā, another Buddhist goddess of considerable importance, is the goddess of abundance, and, in that role, she is conceived as the consort of Jambhala, the Buddhist god of wealth. Several *sādhanas* have been devoted to her worship in the *Sādhanamālā* and in all of them she is described as one-faced and two-armed. The goddess Vasudhārā is required to carry the spikes of corn (*dhānyamañjari*) and the vessel showering gems by her left hand, both combined in one hand, while she displays *varada-mudrā* by her right hand.[1] According to Getty, she holds a spike of grain in her left hand, while in the right one she carries a vase out of which pour a quantity of jewels.[2] There being no specific mention of the *āsana* in which the goddess should be represented, she may be represented in both the standing and the seated attitudes.[3] She is to be decked richly in ornaments and she may be accompanied by her female attendants-four minor goddesses or eight *yakṣinis*.

Vasudhārā may sometimes be represented with six arms. In such representations, she holds in her lower left hand her characteristic symbol the vase; the hand above holds another distinguishing attribute the spike of grain, while the third hand holds the book *Prajnāparamitā*. The lower right hand, lying on the knee, displays the *varadā mudrā* and may hold a lotus; the one above holds a jewel (or ears of corn, according to Bhattacharyya)[4], while the upper hand makes the *mudrā* of salutation (*nāmaskāra-mudrā*). She sits in *lalitāsana*, with her right leg usually pendent, the foot being either unsupported or resting upon a vase supported by a miniature lotus like her consort Jambhala.

Vasudhārā may have the miniature figure of Ratnasamthava or Akṣobhya, the Dhyāni Buddha from which she is supposed to have emanated.[5]

As pointed out by Bhattacharyya, Vasudhārā is not generally met with in sculptures. She is, however, found to accompany Uchchhusma Jambhala in the unique image from Sarnath.[6]

There is a bronze statuette of Vasudhārā from Nalanda in the Patna Museum. The goddess, who is seated on an inverted lotus in *lalitāsana*, has her left leg folded and tucked

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1. *Sādhanamālā*, pp. 421-23.
2. Getty, A., *The Gods of Northern Buddhism*, p. 130.
3. Bhattacharyya, B., *Indian Buddhist Iconography*, p. 130.
4. Getty, A., *op. cit.* p. 130; Bhattacharrya, B., *op. cit.* p. 245.
5. *Ibid.*, p. 245.
6. *Ibid* , p. 239.

up on the seat and the right one pendent and resting on a vase (*kalaśa*) placed over a miniature lotus.[1] While she displays *varada-mudrā* by her right hand, by her left hand she catches hold of a stalk on which a vase is placed with an ear of corn projecting from it. At the side of the right arm, there is a branch which somewhat resembles a snake; but, as pointed out by Kempers.[2] it is quite possible that it is an optic delusion produced by the cleaning of the image. Thus, as required by the text, Vasudhārā carries the ear of corn and the vase combined in the left hand, the right one being in the *varada-mudrā*. It may be noted that the attributes in the left hand are blended together into one object just as in the images of Vasudhārā[3] and Tārā.[4]

Bronze statuettes from Kurkihara also represent the goddess Vasudhārā. In one of the bronzes, the goddess has been shown seated in *lalitāsana* on a single petalled lotus placed over a quadrangular pedestal with her left leg folded and placed on the seat and the right one hanging down and resting upon an upturned vase with its contents coming out.[5] While eer right hand, which is resting on the right knee, is displayed in the *varada-mudrā* with a fruit in it, she is holding a sheaf of corn by her left hand.

Other bronze statuettes from Kurkihara show the goddess somewhat differently. Thus, in a bronze image from the place,[6] the goddess, shown seated in *lalitāsana* on a single petalled lotus placed over a *triratha* pedestal, with her left leg folded and placed over the seat and the right one pendent and resting upon a miniature lotus, is though showing the *varada mudrā* by her right hand, she is holding a staff culminating into four ends, looking more like a flower (*uḍahula* or *nāgakeśara*), or possibly may be ears of corn, with a thin wire entwined around it. On a separate projection to the proper right of the lotus seat, there is a small figure of a boy who is shown holding by his left hand a vase overflowing with gems, while he has some round objects in his right hand. A kneeling female devotee is shown with her palms joined in *añjali-mudrā* near the proper right leg of the pedestal. This bronze image was cast in the thirty-second year of the reign of the Pāla ruler Rājyapāla by the architect Gopālahora, a curious name of course. The image may, therefore be dated in the 10th century A. D. There is is another statuette of the goddess from Kurkihara, cast by the same architect in the same year of the reign of Rājyapāla.[7] Iconographically of the same type as the preceding one, it is somewhat better in workmanship, though it differs from the latter in minute details.

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1. *PMCA*, p. 122, pl. XXVI; of. also Kempers, A.J.B., *op. cit.*, p. 44, fig. 21 (PM Arch. No. 8439).
2. *Ibid.*, p. 44.
3. *ASIAR*, 1907-08, pl. XIX. d.
4. Bhattasali, N.K., *op. cit.*, pl. L. b (facing p. 270).
5. *PMCA*, p. 150 (PM Arch. No. 9615).
6. *JISOA*, II, 1934, pl. XXXII. 1; *PMCA*, p. 149 (PM Arch. No. 9738).
7. *JISOA*, II, 1934, pl. XXXII. 3; *PMCA*, p. 150. pl. XXXIV. (PM Arch. No. 9741).

There is yet another bronze image of the goddess from Kurkihara which represents her four-armed.[1] Seated on a double petalled lotus in the *tribhanga* pose in *lalitāsana* with her left leg folded and tucked up on the seat, she has her right leg pendent and resting upon a vase turned upside down with its contents spilling out of it. Her front right hand resting on the right knee displays the *varada-mudrā*, while the back right hand extended laterally inward is empty. She has a vase balanced on the palm of the upraised back left hand from which some indistinct object looking like a flower or ear of corn is seen rising, while she is grasping a lotus flower rising upward by its stalk by her front left hand. (Fig 47).

Prajñāpāramitā

Prajñāpāramitā, the Buddhist goddess of learning, is the deification of the Mahāyāna scripture of the same name, which, according to the Buddhist tradition, was restored from the nether region by Nāgārjuna in the 2nd century A. D. This book of Transcendental Knowledge is said to have been entrusted to the care of Nāgas residing in the nether region by the Buddha himself to guard the scripture until the mankind should be enlightened enoguh to grasp the true meaning of the doctrines it embodied.[2] The worship of Prajñāparamitā became very popular in due course so much so that Ārya Asaṅga composed even one *sādhana* devoted to her worship which is said to confer wisdom and erudition on her devotees.[3] Images of Prajñāpāramitā are found not only in India but also in Tibet and China.

Prajñāpāramitā is usually represented white in colour, having one head and two arms which are displayed in the *dharmachakra-mudrā*.[4] The right hand may hold a white lotus and the left the stem of a blue lotus, supporting the scripture on a level with her ear. She may, however, hold the book in her left hand, in which case the right hand holds the blue lotus. If the esoteric form of Prajñāpāramitā is represented, the white lotus is figured coming out of the right hand.[5] These forms may alse be yellow in colur, in which case she is called Pītaprajñāpāramitā.[6]

In Tibet, Prajñāpāramitā is represented with all the Bodhisattva ornaments, and may have two or four arms. If there are but two arms, the book is supported by a blue lotus at her left shoulder, and the hands are in the 'teaching' *mudrā*.[7]

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[1] *Ibid.*, p. 150; *Bronze Images in Patna Museum*, fig. 30. (PM Arch. No. 9664).

[2] Bhattacharyya, B., *op. cit.*, p. 197.

[3] *Ibid.*

[4] Getty, A., *The Gods of Northern Buddhism*, p. 131.

[5] *Ibid.*

[6] Bhattacharyya, B., *op. cit.*, p' 199.

[7] Getty, A,, *op. cit.*, p. 131.

Prajñāpāramitā with four arms may carry the book and the rosary in the upper hands, or the upper left hand may hold the stem of a blue lotus which supports the book on it and the upper right makes the *abhava-mudrā,* while the lower hands, in both the cases, display the *dharmachakra-mudrā.*[1] According to Kempers as well, the *dharmachakra-mudrā* is the usual gesture of the goddess Prajñāpāramitā.[2]

Kempers has descsribed and illustrated a two-armed bronze image of the goddess Prajñāpāramitā from Nalanda represented as seated cross-legged on a double petalled lotus with both her hands brought before the chest and forming the *dharmachakra-mudra.*[3] On each side, there is a lotus stalk twisted round her arm, bearing a book on each of the flowers.[4]

There are two other bronzes from Nalanda which respresent the Buddhist goddess with twelve and eighteen arms respectively. Both the images depict the goddess seated cross-legged on a lotus seat, with the two original hands forming the *dharmachakra-mudrā.*[5] These images may be regarded as abnormal varieties of Prajñāpāramitā, as pointed out by A. Ghosh.[6] Besides showing the *dharmachakra-mudrā* by the two normal hands, the twelve-armed figure of the goddess has been endowed with a pot, nooose, conch, book on lotus, banner, fruit, rosary, sword, *abhaya-mudrā* and an indistinct object in the ten additional hands.[7] The second image, having eighteen arms in all, exhibits besides the *dharmachakra-mudrā* by the two principal hands, a bell, noose, flag, disc, conch, pot, book-no-lotus and an indistinct object in the remaining left hands and a fruit, conch, sword, *vajra*, rosary, *varada-mudrā* and two indistinct objects in the right ones.[8] There is also some additional feature in it. The throne over which the goddess is seated rests upon two human figures, each provided with a canopy of serpent hood and a decorated pillar, There are also fiigures of fish, tortoise and *makara* appearing on the lower section of the pedestal. All these may suggest the emergence of the goddess Prajñāpāramitā, the very embodiment of the Buddhist scripture, out of the sea or from the nether region. This may have referance to the belief that the *Prajñāpāramitā* text, which later on became deified as the goddess, was rescued from the land of the Nāgas by Nāgārjuna.[9] Behind the image, there is a detachable circular back-piece inscribed on the reverse side. (Fig. 48).

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[1] Getty, A., *The Gods of Northern Buddhism*, p. 131; Bhattasali, N.K., *IBBDM*, p. 42.

[2] Kempers, A.J.B., *op. cit.*, p. 43.

[3] *Ibid.*, p. 43, fig. 17.

[4] Cf. Bhattacharyya, B., *op. cit.*, p. 199.

[5] Ghosh, A., *Nalanda*, p. 42; Kempers, A.J.B., *op. cit.*, p. 43, fig. 18; *ASIAR*, 1926-27, p. 219.

[6] Ghosh, A., *Nalanda*, p. 42.

[7] *Ibid.*, p. 42; Kempers. A.J.B., *op. cit.*, p. 43, fig. 18.

[8] *ASIAR*, 1926-27, p. 219; Ghosh, A., *Nalanda*, p. 42, p. VII.

[9] *Ibid.*, p. 42.

Chundā

The Buddhist goddess Chundā, variously known as Chundrā, Chandrā, Chaṇḍā, and Chundavajrī, is a *dhāriṇī* work, called *Chundadhāriṇī*, deified in the same way as the goddess Prajñaparamita is the deification of the Mahāyāna scripture of the same name. Altogether twelve in number, the *dhārṇi* form a peculiar kind of Buddhist literature, which is supposed to generate great mystic power on being repeated continually for a longer period.[1] The *dhāriṇis* are short works composed mostly of meaningless syllables, sometimes revealing traces of a language now practically defunct.[2] Uṣṇiśavijaya, Jāṅgulī, Parṇaśabarī and Chundā are among the popular *dhārini* deities in whose honour not only *sādhanas* had been composed but who were also represented in the art.

Chundā, the very embodiment of the *dhārini* work *Chundadhārini*, is found referred to under the name of Chundrā as early as the 2nd century A.D. in the Ā*ryanmañjuśrimūlakalpa*. She has also been mentioned as Chundavajri in the *Guhyasamājatantra*, a Tantrric work, written in the time of Asaṅga in c. 4th century A. D. Chunda also figures in the *Śikṣāsamuchchaya* of Śantideva in the 7the century A. D. And her representations are also to be found in the illuminated *Prajñōpāramitā* MSS of the 11th century A. D.

According to the *Nispaṇṇayogāvalī*, Chundā is affiliated to the Dhyāni Buddha Vairochana, and as such regarded as his spiritual daughter.[3] The goddess Chundā is usually represented with four arms. She may also possess as many as sixteen, eighteen or even twenty-six arms. According to the *sādhana* in the *Sādhanamālā*, the four-armed Chundā is of the colour of the autumn, moon, showing *varada-mudrā* by the right hand and carrying a book in the left, the other two holding a lowl.[4]

The *sādhana*, referred to by Getty,[5] describes the form with four arms, as red in colour, with upper hands holding the rosary and the book, while the lower ones are in the 'meditation' *mudrā* and hold the vase. She has a sweet expression.

Getty mentions that Chundā with sixteen arms is warlike in appearance, and, besides the sword, hatchet, bow, arrow, and thunderbot, she also carries a rosary, lotus, vase, etc., and one of her hands may be in the 'charity' *mudrā*, while the original pair of hands are in the 'teaching' *mudrā*.[6]

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1. Bhattacharyya, B., *op. cit*., p. 220.
2. *Ibid*.
3. *bld*.
4. *Sādhanamālā*, p. 271; Cf. Bhattacharyya, B., *op. cit*., p. 221.
5. Getty, A., *op. cit*., p. 129.
6. *Ibid*., p. 129.

The *Nispannayogāvalī* furnishes a description of the twenty-six armed form of the goddess Chundā in the Mañjuvajra *maṇḍala*.[1] Moon-white in colour, she exhibits the chief *mudrā* by her two principal hands (which, according to Bhattacharyya,[2] may be regarded as the *chumdamudrā*, much akin to the *dharmachakra-mudrā* displayed by the Dhyāni Buddha Vairochana, the spiritual father of Chundā). By her remaining right hands, she shows *abhaya-mudrā*, sword, garland of jewels, citron, arrow, axe, club, hammer, goad, thunderbolt, *tripatākā* and the rosary, while the remaining left ones have the flag marked with *chiptamani* jewel, lotus, *kamaṇḍalu,* noose, bow, javelin, discus, sword, *tarjani* (raised index finger), bowl, *bhindipāla* and the *Prajnapāramitā* scripture.

In this regard, the evidence of a miniature painting of sixteen-armed Chunda,[3] illustrated by Foucher,[4] is of considerable interest. It shows the goddess seated in the *vajrāsana* attitude on a lotus seat and exhibiting the *mudrā* which is much akin to, but not exactly, the *dharmachakra-mudrā* by the two principal hands, while the two lowermost hands appear to be in the *varadamudrā* and the *abhava-mudrā*. The remaining hands hold different kinds of weapons.[5] What renders the painting of special significance is the descrptive label: "*Paṭṭikere Chundavarabhavane Chundā*" (Chundā in the excellent temple of Chundā at paṭṭikera) attached to it which leaves hardly any doubt as to the identification of the goddess. Bhattasali has identified the Pattikera temple with the ruins on the Lalmai hills in the Tippera district, now included in Bangladesh.[6] This particular painting is again of immense value, for it helps in the identification of several of the unidentified images of Chundā. One fact that emerges prominently with the study of the *sādhana* describing the twentysix-armed form of the goddess coupled with this painting is that the goddess exhibits a particular type of mudrā by her two principal hands which is much akin to, but not exactly, the *dharmachakra-mudrā*. Moreover, the painting suggests that the two lowermost hands of the goddess may be exhibited in the *varada* and the *abhaya mudrās*. The stone image of the sixteenarmed Chundā in the Baroda Museum is also of great importance for it as well shows the goddess with her principal hands forming the *mudrā* much akin to the *dharmachakra-mudrā* and the lowermost hands exhibiting the *varada* and the *abhaya* poses.[7] She shows the sword, *ḍamaru*, knife, broken, hammer, garland of jewels is her remaining six-right hands and the discus. bell, noose, dagger, goad and arrow in the remaining six left ones. And so also the stone image of Chundā from Niyāmatpur in the Rajshahi district, now housed in the Rajshahi Museum, has the principal hands of the goddess arranged in the typical *mudrā* resembling considerably the *dharmachakra-mudrā*.[1] The goddess in this istance is, however, eighteen-armed.

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[1] *Nlspannavogāvali*, p. 49. Mañjuvajra here is the same as Vairochana. cf Bhattacharyya, *op. cit.*, p. 219.

[2] *Ibid.*, p. 223.

[3] The painting appears in the Manuscript No. Add. 1643 of Prajñāpāramitā in the Cambridge University Library.

[4] Foucher, A., *Etude sur l' Iconographie bouddhique*, I, p. 199.

[5] Cf. also Bhattasali, N.K., *IBBDM*, p. 13 and Bhattacharyya, B., *op. cit.*, p. 223.

[6] Bhattasali, N.K., *IBBDM*, pp. 10-11.

[7] Bhattacharyya, B., *op. cit.*, p. 224, fig. 163.

The Patna Museum is in possession of four bronzes from Nalanda[2] which represent a female deity, four-armed and seated in *vajrāsana* on a lotus seat. The goddess holds a rosary in her upper right hand in three of the specimens, the upper right hand of the remaining image,[3] which may have held the rosary, being broken, while in the upper left hand she carries a lotus by its stalk with a book placed upon it in three cases. In the fourth instance,[4] the objects held in the upper left hand appear to be a string and a book which may presumably have been a book on a lotus stalk. While the lower right hand of the goddess is displayed in the *varada-mudrā* in all the four images, her lower left hand is placed upon the seat with a bowl or cup-like object in it. These images have been catalogued in the *Catalogue* of the Patna Museum under the name of the goddess Prajñāpāramitā.[5] No doubt, the four-armed form of Prajñāpāramitā, the Buddhist goddess of learning, holds a rosary and a book-on-lotus in the two upper hands; but she is never to be represented as displaying the *varada-mudrā* by the lower right hand and carrying a bowl in the lower left resting on the seat. Prajñāpāramitā almost invariably displays the *dharmachakra-mudrā*, may her form be two, four or multi-armed. In view of the lower hands being not reprented in the *dharmachakra-mudrā*, which is the usual gesture of Prajñārāramitā,[6] the goddess represented by the four Nalanda bronzes cannot be identified with the goddess Prajñāpāramitā. A much similar bronze image from Kurkihara, again in the Patna Museum,[7] represents the goddess seated in *vajraparyanka* on a single lotus placed over a *triratha* pedestal. The goddess is holding a rosary in her upper right hand and a book-on-lotus in the upper left. While she shows *varada-mudrā* by her lower right hand, she has a bowl in the lower left hand resting in the lap. The image, a gift from the son of the goldsmith Keśava, is dated in the 31st year of the Pāla ruler Mahipāla, and as such, it belongs to the first half of the 11th century A. D. The figure has been regarded as that of the goddess Chundā by K. P. Jayaswal.[8] The four bronzes from Nalanda in the Patna Museum, on comparison with the Kurkihara bronze image, may, therefore, also be taken as representing the Buddhist goddess Chundā, and not Prajñāpāramitā. This goddess Chundā, as pointed out by Kempers,[9] has the same attributes as the bronzes have in the upper hands; but front hands are to be shown in the *dhyana-mudrā*. The bronzes of Nalanda do not quite conform to this rule; but, following Professor Krom, he has identified such images with Chundā.[10]

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[1] Majumdar, R.C., *History of Bengal*, vol. I, p. 473, pl. XXVI. 64.

[2] PM Arch. Nos. 8355, 8356, 8441 and 8442.

[3] PM Arch. No. 8441.

[4] PM Arch. No. 8442.

[5] *PMCA*, p. 122.

[6] Kempers, A.J.B., *op. cit.*, p. 43.

[7] *PMCA*, p. 149 (PM Arch. No. 9696).

[8] *JISOA*, II, 1934, p. XXXIV. 2.

[9] Kempers, A.J.B., *op. cit.*, p. 43.

[10] *Ibid.*, pp. 43-44.

There is also an eighteen-armed bronze image of the goddess Chunda from Nalanda in the Patna Museum.[1] She is represented as seated cross-legged on lotus pedestal with the central pair of her hands being arranged in the form of the *mudrā* much akin to the *dharmachakra-mudrā*. While the remaining of her eight hands display *abhaya-mudrā*, broken, an indistinct object, *vajra*, discus, mace, dagger and rosary, one of her left hands has a water-vessel in it, all the other remaining left hands being broken. So also the halo at the back of the image is lost. It may be noted that the typical hand pose exhibited by the two principal hands distinguishes the image as representing the goddess Chundā. (Fig. 49).

Parṇaśabarī

Parṇaśabari is a female deity of the Māhayāna pantheon, illustrating characteristically the familiar theme of religious clashes in which a Buddist deity is given an upper hand over the Hindu divinity. She is depicted as trampling down, Gaṇeśa, the Hindu god of wisdom, originally a deity of obstacles (*vighnas*). She is both an emanation of Akṣobhya and Amoghasiddhi.

According to the *sādhana* in the *Sādhanamālā*,[2] which describes her as an emanation of Akṣobhya, she is of yellow colour, with three faces, three eyes and six arms; her principal face being blue, that at right white and the remaining at the left red. She smiles in a pleasing manner and is decked in all sorts of ornaments, bears a garment of leaves, is arrogant in her youthful bloom, is stout in appearance and carries *vajra*, *paraśu* and arrow in her right hands and *tarjani* with the noose, cluster of leaves and bow in the left. Her *jaṭamukuṭa*, decorated with flowers, displays the image of Akṣobhya. She has the effulgence of the sun as her aureole, stands in the *pratyaliḍha* attitude on the moon over the white lotus, trampling under her feet the *vighnas*. She threatens the host of other *vighnas* with the clenched fist of the left hand, exhibiting the *tarjani* against the chest and shakes her right fist at the host of the *vighnas*.

Another *dhyāno*,[3] which montions the goddess as an emanation of Amoghasiddhi, describes her as one who has a green complexion, three faces, three eyes and six arms. Her right and left faces are of blue and white colours respectively. She carries in her three right hands *vajra*, *paraśu* and arrow, and in her left hands bow, cluster of leaves and *tarjani-pāśa*. Her faces show an angry laugh. She is in the prime of her youth, decked in tiger skin and a garland of leaves, having slightly protruding belly and the hair tied up above. She tramples under her feet various diseases and pestilences, and bears the image of Amog hasiddhi on the crown.

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[1] *PMCA*, p. 123, pl. XXVI (PM Arch. No. 8367).

[2] *Sādhanamālā*, pp. 306-07; Bhattacharya, B., *op. cit.*, pp. 196-97.

[3] *Sādhanamālā*, p. 308; Bhattacharyy, B., *op. cit.*, pp. 232-33.

Thus, both the *sādhanas* describe the goddess more or less in an identical manner, with certain variations, such as the goddess emanating from Akṣobhya having a pleasant smile on her face, while the goddess emanating from Amoghasiddhi showing an angry laugh upon her face. She is also to be represented with a corpulent belly.

In the *mantra*, she has been described as Paiśachi (ogress) and *sarvamāripraśamanī* (healer of all epidemic diseases). This may explain the reason why she is to be shown as trampling down personified representations of diseases or petilences or obstacles personified by Gaṇeśa, the elephant headed Hindu deity of wisdom, who was criginally the deity of obstacles. There is, however, nothing in the text to suggest that the personified obstacles (*vighnas*) should have the face of the Hindu deity Gaṇeśa, though he is actually found below the goddess in sculptural representations. She is specially interesting on account of the apron of leaves that she wears,[1] which, according to Grunwedel,[2] shows that she was worshipped by the aboriginal tribes of India. She is also named as '*sarvaśavārāṇam bhagavatī*' or goddess of all the Śavaras.[3] Her name, the leaf garment, and the characteristic epithet '*paiśachī*' applied to her distinctly indicate her association with the leaf-clad Śavara tribe-proving her to have been recruited from some non-Aryan cult.

Images of Parṇaśabarī are though rare in Indian art, there are certain bronze images from Kurkihara, presently housed in the Patna Museum which represent this goddess.[4] As all the bronzes represent the goddess in more or less similar manner, it would be sufficient to describe any one of them. A perfectly intact bronze statuette from Kurkihara shows the goddess seated on a lotus throne placed over a quadrangular pedestal in *mahārājalīlā* pose, with her right leg pendent and resting over the head of a miniature figure of Gaṇeśa.[5] The four-armed goddess holds *vajra* in her upper right hand and *pāśa* in the upper left. Her lower right hand is held in the *varada-mudrā* resting on her knee with some object in her palm, while her lower left hand, which is pendent, is also placed on the knee leaning against the stalk of a plant issuing from the lotus seat. The goddess has wide open eyes and angry countenance (suggesting her to be the emanation of the Dhyāni Buddha Amoghasiddhi). She puts on a broad triangular chignon. There is a massive oval *śiraṣchakra* behind her head. A devotee in *añjalimudrā* is seen seated on the pedestal to her proper left. (Fig-50).

It may, however, be noted that the few stone images of the goddess Parṇaśabarī that now exist in the Indian Museum at Calcutta[6] and in the Dacca Museum[7] closely follow

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1. Getty, A , *The Gods of Northern Buddhism*, p. 134.
2. *Ibid.*
3. *Ibid.*
4. *PMCA*, pp. 150-151, (PM Arch. Nos. 9740, 9688, 9668, 9691, 9695, 9684 and 9970).
5. *ASIAR*, 1930-34, pl. CXLIX. 7 (PM Arch. No. 9740).
6. Bhattacharyya, B., *op. cit.*, p. 197, fig. 140; Sinha, B, P., *Bhāratiya Kalā ko Bihāra kī Dena*, p. 140
7. Bhattasali, N.K., *IBBDM*, pp. 60-61, pl. XXIII. a and b; Majumdar, R.C., *History of Bengal*, I p. 474, pl. XXVII. 67.

the textual descriptions of the goddess. As against this, the bronze images from Kurkihara do not exactly correspond to the canonical prescriptions. The goddess has been represented neither three faced nor six armed, nor even she has slightly bulging belly. She is simply recognised by the miniature figure of Gaṇeṣa over whose head her pendent leg is resting.

Śakti of Maitreya

From Kurkihara has been discovered an interesting, rather a unique, bronze statuette of a four-armed female deity; but unfortunately the image in severely damaged.[1] The two principal hands of the goddess are broken and so also her legs below the knees are lost. Her face is also mutilated. The object held in her back right hand is too indistinct to make anything out of it and the corresponding left one is hanging beside the body and holding a *kamaṇḍalu* by it. What is remarkable in the image is the arrangement of the hair of the goddess which has been done in the fashion of a prominently high *jaṭāmukuṭa* with a miniature *stūpa* tucked in its front. It is mainly on account of this latter feature that the goddess may be identified as the Śakti of Maitreya (for the miniature *stūpa* in the headgear is the specific cognizance of her male counterpart, the future Buddha Maitreya). There is a somewhat oval *śiraschakra* fringed with the flame design behind the head of the goddess. On consideration of style, the image has been assigned to c. 11th century A. D.

Hāritī

Hāritī is a very popular goddess of the Buddhists, very frequently represented in Indian art as closely associated with the children in the capacity of their protectress. Originally a demoness of small-pox pledged to devouring the children, she was converted by the Buddha into a presiding deity of fertility and child birth. Before her birth as a Yakṣī, she had been a herdman's wife in Rājagṛha, the capital city of Magadha, when she was forced to dance at one of its numerous festivals while pregnant, resulting in her miscarriage. The incident filled her heart with a passion so violent for revenge that she took a most cruel vow of devouring the children of the city.[2] According to Zimmer,[3] this mother goddess of evil portent-an incarnation of the plagues that destroy the children-was cured of her obsession and admitted to the order. Coomaraswamy[4] has humorously remarked: "we may say that having had her complex cured by the great Master of psychology, she reverts to the normal." To provide for the subsistence of ths Yakṣī and her offsprings, the Buddha ordained an abundant offering of food to be made to them by the Bhikṣus in all the monasteries regularly. In return to this, the Yakṣī and her offsprings were to con-

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1. *PMCA*, p. 152 (PM Arch. No. 9764). *JBRS*, LXI, 1975, p. 93, p. VIII. Fig. 2.
2. Coomaraswamy, A.K., *Yaksas*, pt. ii, p. 5.
3. Zimmer, H., *The Art of Indian Asia*, p. 136.
4. Coomarswamy, A.K., *Yaksas*, pt. ii, p. 5.

tinue to be the guardians of these sanctuaries.[1] The Chinese traveller[2] observes, "For this reason, the image of Hārītī is found either in the porch or in a corner of the dining hall of the Indian monasteries depicting her as holding a babe in her arm and round her knees three or four children." According to A. Ghosh,[3] this goddess wos absorbed in the Buddhist pantheon about the beginning of the Christian era and given to Jambhala, the Buddhist god of wealth, as his consort. It is interesting to note that the excavation of the monastic site at Chirand in the Saran district of Bihar in the spring months of 1964 brought to light a terracotta figurine of Hārītī with a child held close to the breast of the goddess.

A bronze statuette from Nalanda in the Nalanda Museum,[4] belonging to the Pāla periond, represents the goddess Hārītī seated in *lalitāsana* on a seat, adorned with the *vyālaka* motif, holding by her left hand a child which is sitting on her left knee and a citrus fruit in her right hand, being a symbol of Jambhala, suggestive of her connection with the Buddhist god. In front of the pedestal, on its lower section, are a mirror, a dish with offerings and a vase—again a characteristic of Jambhala, the Buddhist god of wealth. An inscription at the back of the image suggests the image to have been cast in the reign of the Pāla ruler Devapāla.[5] The simplicity and vigour of decoration and the design of the image are but worthy of attention.

From Fatehpur in the Gaya district has also been obtained a bronze statuette representing the goddess Hārītī in the *ardhaparyaṅka* attitude on a single petalled lotus flower. Her right hand stretched down on the right knee holds a conical object, presumably a casket of wealth, suggesting her again to be in the role role of the consort of Jambhala, while she supports a small baby seated on her left thigh by her left hand, suggestive of her being the protectress of the children. She puts on a number of ornaments like necklace, armlets, wristlets, bangles, etc. (Fig. 51). There is yet another much similar, bronze statuette of Hārītī from Chandipore near Patharghat in the Bhagalpur district. The goddess seated in *ardhaparyañka* on a lotus pedestal is characterised by a babe held by her right arm on her left lap and a somewhat conical object in her left hand.[6] R. D. Banerji has, however, identified the goddess as Pārvatī with the child Kārttikeya; but, as a matter of fact, there is nothing particular in the figure to distinguish the goddess as Pārvatī. She may safely be regarded as the goddess Hārītī with the babe in her arm who is a very popular Buddhist goddess frequently represented in Indian art.

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[1] Watters, *On Yuan Chwang*, I, p. 216.

[2] Takakusu, A *Record of the Bnddhist Religion by I-tsing*, p. 37.

[3] Ghosh, A., *Nalanda*, p. 42.

[4] French, J.C., *The Art of the Pāla Empire of Bengal* p. 9, pl. XII. 1; Kempers, A.J.B., *op. cit.*, p. 46, fig. 24.

[5] French, J.C., *op. cit.*, p. xii.

[6] Banerji, R.D., *EISMS*, pl. LXXIII. e.

SECTION B

Brahmanical Images

Besides representing the Buddhist gods and goddesses, the bronze images from different places in Bihar also depict the Brahmanical deities. No doubt, majority of the images from Nalanda and Kurkihara, as already seen, are very naturally those of the Buddhist deities; but there are also a number of images from these two places representing the Brahmanical gods and goddesses like Viṣṇu, Balarāma, Umā-Maheśvara, Súrya, Sarasvatī, Gangā, etc. Bronze images of the Hindu deities have also been obtained from Belwa (Saran district), Fatehpur (Gaya district), Chandipor (Bhagalpur district), Imadpur (Vaisali district) and Dhanurabasti (Muzaffarpur district).

Viṣṇu

Viṣṇu is one of the supreme deities in the Brahmanical pantheon. Thought in the Hindu trinity he comes after Brahmā, yet he remains pre-eminent. He is the legendary 'preserver' of the universe. He, however, occupied a secondary position in the *Rgveda*[1] and is conceived as the sun in its three stagesrising, zenith and setting. He has thus solar association in the *Rgveda* and courses through the three divisions of the universe, "the god being manifest in a three-fold form, as Agni on earth, Indra and Vāyu in atmosphere and Sūrya in sky."[2] Later on, his association with sacrifice made him an important deity as the importance of sacrifices increased.[3] In the Epics and the Purāṇas, Viṣṇu retains his supremacy and manifests himself as the supreme god—all powerful, all pervading and the saviour of all living beings. In the *Bhīṣmaparvan* of the *Mahābhārata*, he is addressed as both Nārāyaṇa and Viṣṇu and also identified with Vāsudeva.[4] We get evidence of his worship as early as the Śunga and the Kushan periods.[5] The earliest represention of Viṣṇu in human form is, however, found in the Kushan period, With the advent of the Guptas, the worship of Viṣṇu received a fresh impetus and the images of the god became much more common.

During the reign period of the Pāla rulers, numerous stone sculptures of four-armed Viṣṇu were prepared in Bihar as well as in Bengal. Bronze statuettes of four-armed Viṣṇu have been found from Nalanda in the Nalanda district and Kurkihara and Fatehpur in the Gaya district. The four armed figure of Viṣṇu, as descrided in the *Bṛhatsamhitā* of Varāhamihira, should exhibit the posture of assurance (*abhaya-mudrā*) and carry a mace by his right hands, the left hands holding a conch-shell and a discus.[1] The four-armed images of Viṣṇu have usually *śankha*, *chakra*, *gadā* and *padma*, the four emblems having been placed differently in the hands of the images. In the Gupta and the post-Gupta periods, *chakra* and *gadā*, the two attributes of Viṣṇu are sometimes found supported by a male and a female called Chakra-puruṣa and Gadā-devī. According to the *Viaṣṇu-dharmotṭara*,[2] the images of Viṣṇu should be one faced, holding discus and mace in his two hands. It also states that the image of Vāsudeva should be four-armed, beautifully executed, having conch-shell neck, slim body with long arms and slender fingers with copper colour nails. The deity should wear a *kirītamukuta vanamāla*, *angada*, *keyūra*, *kaustubha-maṇi*, *kaṭivastr yajñapavīta* and lotus shaped halo. He should carry a full bloomed lotus in his right hand and a conch-shell in the left. On his right, the Gadā-devī and on the left the Chakra-puruṣa should be beautifully executed. The deity should place his two hands on their heads. The *Matsya-Purāna*[3] mentions that the four-armed Viṣṇu should carry mace and lotus in the right hands and conch and discus in the left ones.

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[1] Banerjea, J.N., *DHI*, p. 385.

[2] Gupta, R.S., *Inconography of the Hindus, Buddhists and Jains* p. 28.

[3] *Atharvaveda*, XIV. 1.1.; *Kaṭhopanisad*, III. 9.

[4] *Mbh.*, *Bhismaparvan*, chs. 65 and 66.

[5] Cf. *the Ghosandi Insc.*, *EI*, XXII, p. 204; *the Besnagar Pillar Insc. of Helliodorus*; coomaraswany A.K., *HIIA*, p. 34; *the More well Insc.*, *Mathura Kalā*, p. 5; *DHI*, pp. 91 ff.

The bronze statuette from Kurkihara represents lord Viṣṇu standing in *samabhaṅga* pose over a rectangular pedestal.[4] He is four-armed with all the hands hanging down. The god is holding a lotus bud by his front right hand and a conch-shell by the front right. He holds the mace (*gadā*) by his lower right hand. the cone of which rests on the pedestal, and a discus (*chakra*) by his lower left, hand, which is supported over a rod (or more appropriately over a lotus stalk rising from the pedertal). In style and execution, this image can be compared with a stone sculpture of Viṣṇu in the museum at Rajshahi[5], and, on the basis of this comparison, the Kurkihara bronze statuette is ascribed to the early Pāla period, i. e. to c. 9th century A. D. This date is also confirmed by the script of the inscription carved on the pedestal.[6]

The bronze statuettes from Nalanda as well represent Viṣṇu four-armed and standing erect in *samabhañga* over a lotus cushion placed over aquadrangular pedestal. One of the Nalanda statuettes tallies iconographically with the image from Kurkihara as Viṣṇu carries the lotus bud, the conch-shell, the mace and the discus in his front right, front left, back right and back left hands respectively.[7] The knob of the mace which is held in lower right hand, however, rests on the pedestal and the discus in the lower left hand is supported by the lotus stalk rising from it. The typical garland of Viṣṇu (*vanamāla*) hangs from the shoulders as far down as the knees. (Fig. 52). Another bronze statuette from Nalanda[1] is almost similar in iconographic details to the preceding example, but, according to Kempers, it is a rather clumsy piece of work.[2] This image has apparently the same attributes in the front hands; but the remaining attributes, i. e the mace and the discus have changed their places, the lower right hand holding the discus on a stalk and the left the mace. Stylistically, the second bronze statuette of Viṣṇu from Nalanda may be compared with the bronze Viṣṇu from Kamarapur.[3] A third Statuette from Nalanda may perhaps be regarded as representing Viṣṇu on account of the presence of the typical garland of the god; but unfortunately the attributes the god held in his hands cannot be recognised. In all these bronze statuettes from Kurkihara aad Nalanda, lord Viṣṇu is represented standing in *samabhanga* all alone without any accompanying figure, excepting the last one wherein a male attendant can be seen with Viṣṇu's hand resting over his head. The male figure accompanying Viṣṇu in the third Nalanda statuette may probably have been the Āyudha-puruṣa for in the Pāla sculptures Āyudha-Purusa associated with *Chakra* (known as Chakra-puruṣa) has very frequently been found. In all these statuettes, the two consorts of Visṇu and so also his favourite *vāhana*, the Garuḍa, are conspicuous by their absence.

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[1] *Bṛhatsaṁhitā*, ch. 57, v. 34.

[2] *Visnudharmottara*, 60. 2; 85. 1-15.

[3] *Matsya* p., ch. 253. 4-15.

[4] Sinha, B.P., *Bhāratīya Kalā ko Bihāra ki Dena*, fig. 122. d; Saraswati, Sarkar, etc., *Kurkihara, Gaya and Bodhgaya*, p. 19.

[5] *Ibid.*, p. 19; cf. sculpture nos. 278. 504 and 843 in the Museum of Varendra Research Society at Rajshahi.

[6] *Ibid.*, p. 19.

[7] Kempers, A.J.B., *The Bronzes of Nalanda and Hindu-Javanese Art*, p. 36, fig. 10 (statuette no. 82.)

A highly interesting bronze statuette of Visṇu has, however,. been found very recently from Fatehpur in the district of Gaya in which the god is shown in the company of his two consorts, Laksmī, and sarasvatī as well as his favourite Garuḍa. Visṇu has been shown standing in *samabhaṅga* attitude on a double petalled lotus placed over a two tiered *pancharatha* ped estal. As in the earlier examples, the god is four-armed, but the arrangement of the attributes held in the hands is somewhat different. The god is holding a conch-shell by his front right hand and a discus treated more or less like a fully blosommed lotus by his front left hand. He carries a full bloomed lotus by its stalk in his upper right hand whereas he is holding a mace having a long shaft resting over the lotus seat by his upper left hand. The god puts on a *kirīṭamukuṭa*, a beaded *vajnopavīta*, a long *vanamāla*, a necklace with breast-jewel, an ornamental waist-band and various other ornaments. On his proper right side stands gracefully in *tribhanga* pose on a separate miniature lotus flower his consort Laksmī who is holding a lotus by its stalk in her right hand, whereas her left hand is hanging loosely down. Likewise, on his left side, his another consort Sarasvatī is also standing over another miniature lotus on the same pedestal. She is carrying across her body in her both hands her typical musical instrument, the *vīṇā*, appearing more or less as a harp which can be compared iconographically not only in the attribute but also in the manner in which she has been holding the harp in her hand with the independent image of Sarasvatī found at Nalanda.[4] Both the goddesses Laksmī and Saraswatī flanking the Lord have their coiffure tastefully decorated in the *dhamilla* style and both of them wear a number of ornaments adorning their persons. Lower on the pedestal, on the right corner, is the figure of Visṇu's favourite *vāhana*, the Garuḍa, shown seated in *ālidha* pose with his hands folded in *anjali-mudrā*, whereas on the left corner of the pedestal is a female devotee worshipping the god with her palms joined together. There is a large back-piece fixed on the pedestal and attached to the body of Visṇu, serving as *prabhāmaṇḍala* around the body of the god and the back of the figures of Laksmī and Sarasvatī. On its outer edge, the *prabhāmaṇḍala* is decorated with the designs of rising flames. Iconographically, this image is highly developed and stylistically can be linked with the stone sculptures of the late mediaeval period, and as such the Visṇu statuette from Fatehpur may be dated around 11th 12th century A. D. (Fig.54).

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[1] *Ibid.*, p. 36 (fig. 10 (statuette no. 53).

[2] *Ibid.*, p. 36.

[3] *ASIAR*, 1923-24, pp. 79-80, pl. XXX. d.

[4] Kempers, A.J.B., op. cit., fig. 23.

In this connection, mention may also be mado of yet another highly interesting bronze statuette which had been discovered at Imadpur in the district of Vaiśālī. The image, according to Garrick, represents a group of three deities, Nārāyṇa (Visṇu) along with Laksmī and Sarasvatī and a kneeling devotee with both his palms folded.[1] Unfortunately, nothing is presently known as to the whereabout of this significant image.

Balarāma

Balarāma, intimately associated with Krsṇa as his elder brother and as cosharer in several of his exploits, is counted as the eighth incarnation of Visṇu, Krsṇa then being regarded not an incarnation but the very appearance of the god himself.[2] He is also regarded as an incarnation of the cosmic serpent Ananta or Śeṣanāga.[3] Balarāma's association with the serpent Śesa has been amply emphasised in the sculptural representations of the deity. In the Mahābhārata,[4] he is also described as a rustic god having a ploughshare as his weapon (*halāyudha*). Balarāma's upbringing under the fostering care of Nanda and his wife Yaśodā in a pastoral background and association seems to have been the main contributory faetor for his deification as the rustic or agricultural deity. He is also said to have carried a pestle (*mūsala*). His drunkenness is an essential part of his character. He is said to be as devoted to wine as his brother (Krsṇa) to women.[5] He has his head wreathed with snakes and crowned with flowers[6]. His standard is a palm with three heads (*trṇendra*)-his

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1. *ASR* (*Cunningham*, XVI, pp 84 ff.
2. Sometimes Krṣṇa is also as much an *avatāra* as his brother, both representing hairs of Nārāyana (*Mbh.*, 1,197,33). Formal identification of Balarāma and Krsna as forms of Visnu is made in *Mbh.* 13,147, 54f.
3. *Mbh.*, 13, 147, 54f. In fact in the list of thirty-nine incarnations furnished by *Ahirbudhnya Samhitā*, Ananta is mentioned in place of Balarāma (Banerjea; J.N. in *JISOA*, XIV, 1946).
4. Hopkins, E.W., *Epic Mythology*. p. 212.
5. *Mbh.*, 1,220,20: "*Ksibah......vanamāli nilavāsa madotsiktah*".
6. *Ibid* , 3, 119, 4; 7, 11,31; 13, 147, 54 f.

palm sign being indicative of his love for wine.[1] The *Brhatsamhita*,[2] one of the earliest iconographic texts, lays down that Baladeva should be shown with a ploughshare in his hand and his eyes should be rolling, which indicates his inebriety. He should wear one ear-ring and his body should be white like a conchshell, moon or a water-lily. The number of his arms is not specified; but evidently only two arms are meant. According to the *Agni Purāna*, Balarāma should be either two or four armed. If two armed, he should a mace and a ploughshare in his hands;[3] but if four armed, he should have a ploughshare in his upper left hand, a conchshell in the lower left, a pestle in the upper right and a wheel in the lower right hand.[4] The *Visṇudharmottara*[5] describes Baladeva as holding a ploughshare and a pestle in his hands and having ear-rings (or one ear-ring, for according to Banerjea,[6] *chaiva-kuṇḍali* should better be emended as *chaika-kuṇḍali*). He should be white in colour and should wear a blue garment and should have his eyes marked with inebriety. The *Vaikhānasāgama*[7] describes the god as being two armed, holding a pestle in his right hand and a ploughshare in the left, white in complexion and wearing red garments; he should have the goddess Revatī to his right. A *kautuka-bera* of this god should either be of this type or may be of the form of a four armed Visṇu.[8] Curiously enough, the *Visnudharmottara* quoted by Rao[9] describes the figure of Ādi-Śesa quite in a manner tallying with the figure of Balarāma. It may be noted that in the sculptures Śesa is always two handed, whereas the ploughshare is the typical emblem of Baladeva, who is also called *mūsalin* or the mace bearer, according to the Amarakośa.[10] None of these texts, however,refer to the snake-hoods of Balarāma, although the snake connection of this deity is undoubted from the mythology as well as from the actual representations. Vogel suggested that 'the mythological Baladeva developed from a Nāga lord, and his worship might have been absorbed into Krsṇaism, when this cult rose into prominence; Baladeva was an agricultural deity and so were the Nāgas who were intimately associated with water.'[11]

Balarāma is among the Brahmanical deities to be represented early in Indian art and his earliest image belongs to the Śuṅga period. The earliest images of the god represent him standing under the canopy of a serpent hood and holding a ploughshare and a mace in his hands which rest against his shoulders.[12] His right leg is slightly bent at the knee. These images are datable in the 2nd-lst centuries B. C.

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[1] *Ibid.*

[2] *Bṛhatsaṁhitā*, ch. 57, v. 36.

[3] *Agni Purāna*, ch. 49, 6-7.

[4] *Ibid.*

[5] *Visnudharmottara*, ch. 85, vv. 72-73.

[6] *Ibid.*, ch. 85, vv. 21-22.

[7] Rao, T.A.G., *EHI*, I, i. p. 201,

[8] *Ibid.* p. 202.

[9] *Ibid.*

[10] Vogel, J. Ph.; *Indian Serpent Lore*, p. 196.

[11] *ASIAR*, 1908-09, p. 2.

[12] Singh, S.B., *Brahmanical Icons in Northern India*, pp. 92-93; Desai, K., *Iconography of Visnu*, p. 135, fig. 98; *ASI-AR*, 1918-19, pl.XIII.

Two bronze statuettes of Balarāma, both belonging to the reign of the Pāla ruler Devapāla, have been found in Bihar, the one at Kurkihara in the Gaya district[1] and the other at Nalanda in the Nalanda district.[2] Both the images represent the deity armed. In each case, the two back hands of the god hold *hala* and *mūṣala*; in the former, one of the right hands is broken away and the other probably shows a sweetmeat and a wine cup. The Kurkihara image is an elaborate piece of bronze casting; the ornaments in the body, the *vana-mālā*, the seven Snake hoods, the leogryph, the Vidyādharas over the parabolic *śiraschakra*, the peacocks on the top of the *toraṇa* with their tails endind in scroll foliage, the two standing female attendants, one holding a cup of wine and the other a wine jug in their respective left hands, their right ones being in *jñanamudrā*; all these are displayed in the composition. the whole being placed on an elaborate pedestal. Kramrisch remarks about this piece that 'the figure is heavy with power, which is communicated to the eye of the devotee as it encompasses in simultaneous concentration the image of the god.'[3] The power well fits in with Saṁkarṣaṇa-Balarāma, the possessor of power (*bala*), one of the six ideal *guṇas*. The inscription on this sculpture shows that it was cast in the ninth year of the reign of Devapāla and so its date would fall in c. 824 A. D.[4] (Fig. 55). The Nalanḍa bronze Balarāma is a much better work of art and is a leading example of the early mediaeval bronze casting in Eastern India. Balarāma has four arms carrying a conchshelll, a discus. a mace and a ploughshare, with a *vanamāla* and a seven hooded canopy over the head.[5]

The two sets of the bronze images from North Bihar, the one from Imadpur in the Vaiśālī district, presently housed in the British Museum, London,[6] and other from Dhanurabasti in the Muzaffarpur district, now preserved in the Patna Museum,[7] both represent the goddess Ekanaṁsā standing between Balarāma ane Kṛṣṇa. In these images as well, Balarāma, standing to the proper right side of the goddess, is four-armed, carrying a ploughshare and a pestle in his back left and back right hands respectively. He holds a drinking vessel in his front left hand, the front right hand having a scythe-like object. He is also characterised by a long *vanumāla* and the canopy of seven serpent hoods over his head. Both the sets of the images are dated in the 11th century A. D.

Śiva-liṅga

The third member of the Brahmanical trinity, Śiva is also a very important and popular Hindu deity. Numerous temples dedicated to his worship are foend throughout the length and breadth of the country. He was so popular a deity that his antiquity can safely be traced at least to the Indus valley period. His phallic emblems in association with the ring stones (*yoni* pedestals) appear to have been widely worshipped in the 3th millennium B. C. when the highly rich civilization flourished in the Indus valley. Certain of the seals from Harappa and Mohenjo-daro represent Śiva in the form of Paśupatinātha. Even his *vāhana*, the bull, was held in high esteem so much so that it happened to be a favourite theme on a large number of seals from Harappa, Mohenjo-daro and other Indus valley sites. Śiva, both in the phallic emblem and anthropomorphic form, continued to be worshipped in the historic period. A number of Kushan sculptures also depict him symbolically as well as anthropomorphically. The practice continued during the Gupta as well as the mediaeval periods.

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[1] *JISOA*, II, pp. 79-80, pl. XXVIII.

[2] Banerji, R.D., *EISMS*, pl. I. b; French, J.C., *The Art of the Pala Empire*, pl. X.

[3] *JISOA*, II, p 80.

[4] *PMCA*, pp. 152-53.

[5] Banerji, R.D., *EISMS*, pl. I. b.

[6] *JASB* (*Letters*), XVI, pp. 247-51 and plate.

[7] *JBRS*, LIV, 1968, p. 240, pl. XXIX. All the three images of the Dhanurabasti set are independently cast.

Phallic emblems of Śiva, belonging to the Pāla period, have been found represented at least by two bronzes from Belwa in the district of Saran, one of the representations being plain cylindrical *linga*[1] and the the other of the Chaturmukhi type,[2] both having been placed on high double tiered drums containing figures of a kneeling devotee in *añjali-mudrā*, a couchant bull, the *vāhana* of Śiva, and a trident (*triśūla*), the special emblem of the god, in relief on them. The Chaturmukhi *linga*, as usual with such stone *lingas*, exhbits four human heads of Śiva, superimposed on the four sides of the *Linga*, each characterised by knotted looke of hair over the head and mark of the third eye vertically over the foreheads.[3] Other features, have, however, become very much blurred. The plain cylindrical *linga* shows some additional feature, and it is that a four-armed figure of Gaṇeśa has been shown seated in an easy posture on a miniature lotus emerging from the side of the drum itself.[4] The elephant headed god is characterised by a pot belly and a cranial bump over his head. He is carrying his broken tusk, a hatchet, a flower (probably of *dhaturā*) and a bowl of sweets, to which the proboscis of the elephant trunk is applied, in his four hands. Both the bronzes, on consideration of style, have been assigned to the 9th-10th century A. D. (Fig.56).

Umā-Maheśvara

The images of Umā-Maheśvara form a distinct class of the Umāliṅganamūrttis of Śiva which do not seem to have association with any particular mythology. In such images, Umā (or Pārvatī) seated on the left thigh of Śiva, is shown in close embrace of each other. Śiva has four arms (sometimes only two) and is elaborately dressed and ornamented and seated on a high *āsana*. His right leg rests on the bull. The upper hand to the right holds some object while other rests playfully on the chin of the goddess. His lower hand on the opposite side passes round the body of the goddess and supports her left breast. The other one above it grasps a trident entwined by a cobra. The right hand of the goddess passes round his neck, while the left one is placed on the right knee (or in some cases she holds a mirror). Her vehicle the lion is represented there on whose back her right leg rests. According to N. K. Bhattasali, 'of all Śaiva images, this variety is the one most commonly met with in Bengal.'[1] The remark seems to hold good in case of Bihar as well.

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[1] *PMCA*, p. 162 (PM Arch. No. 2768).

[2] *Ibid.*, p. 162 (PM Arch. No. 2767).

[3] *Ibid.*, p. 162 (PM Arch. No. 2767).

[4] *Ibid.*, p. 162 (PM Arch. No. 2768).

That this form of Śiva had been the object of worship in ancient times is evident not only from the account extracted from the Great Epic,[2] but also from the invocatory verse of the Sanskrit drama *Mrchchhakṭika* (the Toy Cart) of Śúdraka. The latter work describes that the lightning like arm of Gaurī was placed against the blue neck of Śiva.[3] The *Visnu-dharmottara* and the *Śiva-tānḍava-stotra* mention this form of Śiva.[4] This conception of the deity was also known to the author of the *Brhatsamhitā*. According to Varāhamihihira, Śiva in his human form was generally sculptured with a third eye in the front. a crescent moon in his head, a trident in his right arm and Gaurī or Umā, his consort on the left.[5] The Madhainagar Plate of Lakmaṇasena[6] and the lost Bahaol Plate of the same king[7] open with an invocation of Śiva where he is stated to have his wife Gaurī on his lap like lightning on the autumn cloud. It may, however, be noted that the Tāntrik worshippers of Tripurāsundarī (i. e. Umā or Pārvatī) are required to meditate on the Devī as seated on the lap of śiva in the *mahāpadmavana*,[8] and images representing the goddess in the lap of śiva were used by them as aids for the correct performance of the *dhyānayoga*.[9]

The *Matsya Purāna*[10] furnishes an exhaustive description as to how the images of Umā–Maheśvara should be made. Accordingly, the god may have either two or four hands. He should have the lotus and the trident in his right hands, while one of his left hands should hold the breast or the breasts of the goddess. The goddess embraced should sit on the left thigh of the god and should be gazing at his face. She may be depicted as sportively touching with her right hand the left shoulder or the right shoulder or the right side of the god. She should hold either a lotus or a mirror her left hand. The two maids, Jayā and Vijayā, the two sons, Kārttikeya and Gaṇeśa, and various other ghosts and supernatural beings should be depicted at suitable places.

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1. Bhattasali, N.K., *IBBDM*, p. 123.
2. *Mbh. Vanaparvan*, ch. 39; *Anuśāsanaparvan*, ch. 14.
3. Bhattasali, N.K., *op. cit.*, p. 124.
4. Agrawala V.S. in *Journal of the Universities of Uttar Pradesh*, VII, No. i, April 1960.
5. *Brhatsamhitā*, ch. 58, v. 53.
6. *JASB*, 1909, p. 471.
7. *Asiatic Journal and Monthly Register*, XXVIII, 1829, p. 709; *Cälcutta Goverment Gazette*, May, 1829.
8. *Saundaryalahari*, vv. 40ff.
9. Banerjea, J.N., *DHI*, p. 496.
10. *Matsya* p., ch. 260, vv. 12-19.

Reference to another very significant Purāṇic passage has been made by Pandit Bipin Chandra Kavyaratna, though he does not mention the name of the Purāṇa.[1] In accordance with this Purāṇa,[2] "The upper left hand of the god should hold the trident, the lower one should be placed on the bosom of the goddess. The upper right hand should hold the *nāgapāśa* or the *khaṭvanga* and the other right hand should sportively touch the chin of the goddess." The importance of the description, as pointed out by Bhattasali,[3] lies in the fact that images depicting *śiva* in the chin-touching attitude are often found in Bengal and this particular trait of the god is given in no other invocation of the *ālingana-mūrtti*. The description, however, suits also in the case of Umā-Maheśvara images from Bihar.

There is a remakable concave plaque of purel gold in the collection of P. K. Jalan of Patna City.[4] The plaque has two figures—one male and the other female—embossed side by side upon it, which K. P. Jayaswal has identified with the two cult deities, *ś*iva and Pārvatī. Siva has a crescent-like band below the *jaṭā*-knot. He has been rendered embracing and touching the bosom of the female figure by his left hand. According to Jayaswal,[5] the gold plaque ought to be dated in the Mauryan period. Justifiable doubts have, however. been exdressed by competent scholars with regard to the genuineness of the metal plaque.[6]

At least three bronze statuettes are known from kurkihara, presently preserved in the Patna Museum, which represent Umā and Maheśvara in close embrace of each other. A highly remarkable statuette from this place depicts the two armed god seated in *lalitāsana* on a lotus seat placed over a rectangular pedestal with his left leg folded and placed on the seat and the right one pendent and resting over a miniature lotus emerging from the pedestal.[7] The Devī is seated in *sukhāsana* pose on the left thigh of the lord with ber right leg likewise pendent. Siva has been shown embracing the goddess and catching her left breast. while by his left hand, extended near her right breast, he is gesticulating and looking lovingly at her. The bashful goddess in return is also looking at him affectionately and embracing the lord by her right hand and placing it on his right shoulder, her left hand being placed on her knee. The god is ithyphallus. The respective vehicles of both the god and the goddess have been carved on the pedestal being separated by the pilasters. The *prabhāmanḍala* at the back is oval and externally decorated with flame designs and topped by the *kīrttimukha* with flames rising from its head, (Fig. 57).

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1. *Journal of the Rangpur Sahitya Parisat*, 1316 B.S., p. 178.
2. *Ibid.*, p. 178 :—
   Vāmorddhe triśūlaṁ devyāh stananyastaparaṁ karaṁ Daks (*in*) *orddhe kare nāgapāśaṁ khatvangamen va Aparena karagrena priyayāschivukaṁ muddā Spṛśantaṁ lilayā deviyaktralokanatat paraṁ*
   Cf. Bhattasali, N.K., *op. cit.*, p. 125.
3. *Ibid.*, p. 125.
4. *JISOA*, vol. II, 1934, p. 1, pl. I.
5. *Ibid*
6. Banerjea. *DHI*, p. 96.
7. Sinha, B.P., *op. cit* , fig. 119. a.

In still another statuette, both the god and the goddess have been displayed in a very natural way.[1] The god is, however, four-armed. As in the preceding example, Śiva seated in *lalitāsana* is embracing the goddess seated in *sukhāsana* pose on his left thigh by his normal hand in such a way that he is touching the lower part of her breast by it, while he is touching her chin lovingly by his normal right hand. The god is holding a losus flower by his back left hand and grasping a *khaṭvanga* by his back right hand. The goddess in turn is also embracing the god by her right hand, placing it on his right shoulder, while she has leisurely placed her left hand on her knee and held in it an unblossomed lotus by its stalk. The god is ithyphallus. While Śiva has been looking lovingly at the face of the goddess, the bashful goddess has also been casting side glance at her lord. Just below the pendent legs, and not on the pedestal, are carved miniature figures of their respective vehicles, the bull and the lion, over the back of which are placed the pendent legs of the lord and the goddess. There is a slightly oval halo behind the head of the god decorated with circular motifs. The back-rest of the throne attached to the pedestal and back of the image is partly damaged, but it was obviously adorned with bead motifs. (Fig. 58).

The third image[2] resembles considerably with the preceding on excepting that the god has a trident (*triśūla*), and not a *khaṭvanga* in the back left hand, the object in the back right hand being not clear. The goddess is seated in *laltāsana* (and not in *sukhāsana*) with her left leg (instead of the right leg) pendent. The general treatment of the statuette is, however, not as attractive as it is in the preceding examples.

Sūrya

Sūrya is a Brahmanical deity of considerable importance. He is one of the five principal deities included included in the *pañchāyatana-pūjā*, and the Saura sect named after him came into existence with legends and mythologies of its own.

Sūrya is primarily a Vedic deity, for he is referred to in several hymns of the *Rgeda*.[3] Still earlier, a number of seals and pot-sherds from the Indus Valley cities have certain symbols like wheel, circle with radiating rays, peacook, etc. Which might suggest their association with the Sun god.[4] He is also one of the Navagrahas and the worship of the twelve Ādityas along withe the Navagrahas came to occupy an important place in the religioue life of the Hindus. The Epics and the Purāṇas also bristle with references of Surya.[5]

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[1] *JISOA*, II, 1934, pl. XXXII.

[2] Sinha, B.P., *op. cit.*, fiig. 119.

[3] *RV.*, VII. 77 3; 63.2; V. 45.9; I. 115.3; X. 37.; 3; I. 164.12. etc.

[4] Majumdar, R C., *The Vedic Age*, p. 189.

[5] *Mbh.*. I. 88 9; III. 3.60; XIII. 149.107: etc.

Early representation of Surya, besides appearing on coins in symbolic forms, is found on the Mauryan terracotta plaque from Patna now preserved in the Patna Mcseum which shows the deity standing with Aruṇa on a four-horsed chariot.[1] His other early representations are to be noticed on the railing pillar at Bodhgaya and the facade of the rock-cut cave at Bhaja. In the former example, Surya is seated on a one wheeled chariot drawn by four horses and he is shown in the attitude of driving it with the reins in his hands. A huge disc provides the back-drop and a circular umbrella is placed over the deity. He is attended upon by two females, probably his consorts Uṣā and Pratyuṣā.[2] The image of Sūrya from Bhaja is also shown riding on a four-horsed chariot and attended upon by two females holding an umbrella and a fly-whisk. Below the chariot, there are two naked dwarfs representing demons of darkness.[3] Still another early representation of Súrya is noticed in the Anantagumphā in Orissa.[4]

Later on, a new variety of the images of Sūrya emerged in the Kushan period under the Iranian influence with the Indo-Soythian dress (*udichva-vesa*), girdle (*avyanga*) and top boots with trousers. The deity carries full bloomed lotuses in his hands. He is accompanied by a number of attending figures in the post-Gupta period. The variations and types in the images of Sūrya are in accordance with the iconographic prescriptions of the canonical works. According to the *Brhatsamhitū* of Varāhamihira[5]. Sūrya should hold lotuses in his hands and should wear the diadem, ear-rings, a long pearl necklace and a girdle round his waist. He should be dressed in the northern style covering his body from breast to foot. His pleasing face has the lustre of lotus while the body is covered with armour and has a halo bright with gems. According to the *Visnudharmottara*,[6] his body should be well covered by a coat of mails and should have four hands. He should be accompanied by two male attendants-Daṇḍa, bearing a shield and a lance on his left, and Piṅgala carrying a palm leaf and a style on his right. His two wives, Uṣā and Pratyuṣā, should also be shown on his either side. The.e should be charioteer Aruṇa. The *Matsya'Purāna*[7] gives almost identical discription of Sūrya images. According to the *Agni purāna*,[8] Sūrya with lotuses in his hands should be seated on one-wheeled chariot driven by seven horses. Daṇḍa with a staff and Kuṇḍī (Piṅgala) with pen and ink-pot should be shown on his left and right sides respectively. By his side should be his consort Rājñī and Nisaprabhā (Nikṣubhā).

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1. *JISOA*, III, ii, p. 125.
2. *JRAS*, 1908, pp. 1096-97, pl. IV. 3; Coomaraswamy, A.K., *HIIA*, p. 67, fig. 61.
3. Majumdar, R.C., *The Age of Imperial unity*, pl. XX. 49.
4. *JISOA*, XVI, p. 54.
5. *Brhatsaṁhitā*, ch. 58, vv. 46-48.
6. *Visnudharmottara*, III. 67.1.17.
7. *Matsya* p., ch. 261. 1-8.
8. *Agni* p., ch. 51. 1-3.

Sūrya images incorporating the iconographic features as embodied in the canonical texts have been found in sufficently large numbers in northern India in the Cupta and the mediaeval periods. Bronze images of Sūrya have been found both from Nalanda and Kurkihara. The bronze statuette from Nalanda shows the deity standing in *samabhaṅga* pose over a single petalled lotus, placed over a rectangular pedestal, with his hands slightly raised holding full bloomed lotus flowers by their stalks.[1] A long garland hanging from his shoulders can also be seen. Only one of the two attendants standing to the proper left of the deity is preserved, while the other attendant who must have ocoupied the place to the right of the god is missing. The attendant on the left side is holding a long staff by his right hand and has his left hand placed over his waist. Obviously this attendant is none else than Daṇḍa. The other attendant named Piṅgala is lost. There is almost a circular halo with flame design on its edge behind the head of Sūrya. He is also putting on a *mukuta* and has a dagger hanging on the left side of the god, the hilt and other parts of which are clearly visible. No other attendants, nor even the two wives, the charioteer Aruṇa, the seven horses nor the wheel of the chariot are shown in the bronze statuette from Nalanda.

The other bronze image of Sūrya from Nalanda is,however, in an excellent state of preservation, showing the god standing not on a simple square pedestal but on a beautifully wrought double petalled lotus placed over a *tri-ratha* pedestal.[2] In this example, the figures of both the attendants, Daṇḍa and Piṅgala, are preserved; but they have changed their positions, Daṇḍa standing to the proper right side of the god carrying a staff and Piṅgala to his left holding a style in their right hands, their left hands being placed on their hips. While Daṇḍa is slim bodied, Piṅgala has somewhat a flabby belly. Sūrya has rather a long dagger, shown hanging prominently not on the left but on his right side. The halo at the back of the head of the god is missing. Other features are. however, quite similar to the preceding example.

A bronze statuette representing the god Sūrya has also been found from Kurkihara.[3] This is a rather elaborate representation of the god in which he has been shown accompanied not only by his two attendants Daṇḍa and Piṅgala, but also by the charioteer Aruṇa and the seven horses of the chariot. As in the case of the first bronze image of Sūrya from Nalanda,[4] so also in the Kurkihara bronze, Sūrya stands erect on a lotus placed over a rectangular pedestal with two full bloomed lotuses held in his two hands. He has on his proper left side his male attendant Daṇḍa showing *abhya-mudhrā* by his right hand and carrying a staff in the left, while on his proper right side is the attendant Piṅgala with an inkpot balanced over his left palm, but the right hand is broken. As in the preceding examples, Sūrya is also having a dagger with its prominent hilt and blade but tied on his left

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1. Kempers, A.J.B., *op. cit.*, p. 37, fig. 12.
2. Saraswati, *S.K.*, A *Survey of Indian Sculpture*, pl. XXX. 136.
3. *PMCA*, p. 153; *ASIAR*, 1930-34, pl. CXLIX. 2; Sinha, B.P., *op. cit.*, p. 136, fig. 120.
4. Kempers, A.J.B., *op. cit.*, p. 37, fig. 12.

side. To this point, the Kurkihara bronze tallies with the prototype from Nalanda; but on the pedestal, there are also seven horses of the chariot shown as if in a bid to draw the chariot of the god, while in the centre, just near the legs of the god, there is a seated figure of the legless Aruṇa who is striving hard to maintain full speed of the running chariot. In accordance with the iconographie prescription, the god is putting on his high boots. He has a triangular *mukuṭa* over his head and so also the two attendants, Daṇḍa and Piṅgala, are having small *mukuṭas* over their heads. A female devotee with both her palms joined in *añjali-mudrā* is shown near the leg of the pedestal on the proper right side of the god. The image also contains an inscription which suggests it to be a gift from one Pādaka who was the son of Bhaṭa. The image has been dated in circa 11th century A. D.

Gaṇeśa

Gaṇeśa or Gaṇapati is originally a non-Aryan deity[1] who rose to the status of a great god in the later Gupta period after his admission into the Brahmanic pantheon. He is undoubtedly one of the most important deities of the Hindus for no ceremony is supposed to have been properly performed unless it is preceded by the worship of the god. In Maharashtra, Gaṇeśa is almost a National God where a whole week is set apart some-time in September every year for his worship with due pomp and grandeur. Even an independent sect developed round him which came to be known as the Gāṇapatya sect.[2] Supposed to be the son of Śiva and Pārvatī,[3] he is the god of wisdom, wealth and success. He is Vighnāntaka. He is the leader of the host of the *gaṇas* of Śiva. Surprisingly enough, so popular a deity of the present time, he has not been referred to in the *Rgveda*. Even Gaṇapati, who finds mention in the *Aitreya Brāhmana*[4] and the *Sukla Yajurveda*,[5] is not mentioned in the sense of Gaṇeśa; it refers to Brhaspati. Gaṇeśa is, however, definitely mentioned as such along with Rudra and his consort for the first time in the *Baudhāyana Dharmasūtra*,[6] and in the *Atharvaśīrṣa-Upanisad*,[7] he is called Vināyaka. In the *Baudhāyana Grhyasutra*,[8] a single Vināyaka has been referred to who has been elevated to the position of destroying obstacles and in praised as Gaṇeśvara. He has, however, been conceived as a harmful or destructive agent in some of the *Grhyasūtras*. In a few early Purāṇas, he continues to be painted as such; but even in some other Purāṇas he appears to be assuming an independent status with a changed character. He remains no more a trouble monger, rather becomes the remover of all obstacles and bestower of success.[1] It is this benevolent aspect of the elephant-headed god that cleared the deck for his popularity, installing him ultimately as a highly lovable god of the Hindus. Gaṇeśa's popularity augured well for the production of his images in large numbers and in varieties of forms. Commenting on the extreme frequency of the sculptural representations of the god, J. N. Banerjea has rightly observed that, 'as he was regarded as the remover of all obstacles and bestower of success, he had an assured position not only among the various Brahmanical sectaries, but also to a lesser extent, even among the followers of heterodox creeds.'[2]

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[1] Sampurnananda, *Hindu Deva Parivāra kā Vikāsa* p. 147.

[2] Bhandarkara, R.G., *Vaisnavism, Saivism and Other Minor Religious Systems*, p. 212.

[3] The Purāṇas contain different versions regarding Gaṇeśa's birth. He is said to have been born either independently or by Pārvatī or Siva alone or by both (Cf. Rao, T.A.G., *EHI*, I, i, pp. 35-46; Sampurnanda, *Ganeśa*. pp. 4-10.)

[4] *Aitreya Brāhmana*, I. 21 (Hag. p. 15).

[5] *Sukla Yajurveda (Madhyandiniya Saṁhitā)*, XXIII, 19.

[6] *Baudhāyana Dharmasūtra*, II. 5.6.

[7] *Atharvasirsa-Upanisad*, cf. Bhandarkar, *op. cit.*, p. 147.

[8] *Baudhāyana Grhyasutra*, III. 10.

When represented in art, Gaṇeśa is easily recognised by his elephantine head, pot belly and dwarfish form. B. C. Bhattacharya remarks that the entire body of iconographic literature seems to be agreed in giving him an elephan thead, a pot belly and a dwarfish form, all of which undoubtedly form his marks of cognizance.[3] According to Banerjea, therefore, the earliest Gaṇeśa images possibly evolved from Yakṣa and Nāga figures, and as such the elephantine face might have been borrowed by them.[4] Bhattacharya further adds that the symbols, an axe or a goad and a lotus in two of his hands are also common with nearly all his descriptions.[5] Now, according to the *Brhatsamhitā*, Gaṇeśa should possess an elephantine face with a single tusk and bulging belly, and should carry a battleaxe (*paraśu*) and a radish (*mūlakanda*) in his hands.[6] The number of the arms of the god is not mentioned but obviously a two armed figure is meant. The *Amarakośa* gives the synonyms of the word Gaṇapati such as Gaṇapati, Ekadanta, Gajamukha, Lambodara, etc., all these being suggestive of his iconographic features.[7] According to the *Viṣṇudharmottara*, the image of Vināyaka should have elephantine face with one tusk and bulging belly, wearing tiger's skin and *sarpayajnopavīṭa*. He should have four arms, holding trident and rosary in the right hands and *paraśu* and *modaka-pātra* in the left. He should be seated in *lalitāsana*.[8] The *Matsya Purāna* states that Vināyaka should have elephantine face, capacious belly, large extended ears, big trunk, one tusk and three eyes (one on the forehead) and that he should be accompanied by his two consorts Rddhi and Siddhi and mount *mūsaka* (mice). His face should be cast downwards and he should have strong arms, feet and shoulders. The four-armed god should carry a tusk and a lotus flower in the right hands and a battle-axe and a

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1. Yaduvaṁshi *Saiva Mata*, pp. 50ff, 122ff; Verma, B.S., *Socio-Religious, Economic and Literary Conditions of Bihar*, pp. 120ff.
2. Majumdar, R.C., *History of Bengal*, I, p. 448.
3. Bhattacharya, B.C., *Indian Images*, I, p. 148.
4. Banerjea, J.N., *DHI*, p. 357.
5. Bhattacharya, B.C., *op. cit.*, p. 24.
6. *Bṛhatsaṁhitā*, ch. 58, v. 58.
7. *Aṁarakośa*, I, i. 38.
8. *Visnudharmottara*, III. 71; 13-16.

pot of ambrosia in the left.[1] The *Agni Purāna*,[2] the *Rupamanḍana*[3] and the *Aparājitaprchchhā*[4] furnish almost similar accounts of the god, though the two goddesses are not found associated in the latter work.

Bronze images of Gaṇeśa are known to have been obtained from a number of places in the state—from Nalanda in the Nalanda district,[5] Fatehpur in the Gaya district, Chandipore in the Bhagalpur district,[6] and Imadpur in the Vaiśālī district.[7] He also accompanies the group of the Mātrkās represented in an image from Imadpur.[8] And so also he is found in association of the bronze śiva-*linga* from Belwa in the Saran district.[9]

The bronze statuette from Nalanda represents Ganesa seated in the *ardhaparyanka* attitude on a lotus pedestal. The god is four-armed, holding a battle-axe and a radish (*mūlaka*) in his right hands and a trident and a bowl of sweets in the left. His *vāhana* the mice appears on the pedestal. The halo behind his head is damaged. On stylistic ground, the image is assigned to c. 8th century A. D.[10]

The image of the god from Fatehpur also represents him four-armed, seated in *ardhaparyanka* with his left leg folded and tucked up on the seat and the right one pendent. He carries his own tusk (*sva-danta*) in the front left hand and a battleaxe (*paraśu*) in the back left hand. The object held in the back right hand being blurred, it is difficult to recognies it, though the traces faintly preserved may suggest it to be a flower. He is, however, carrying the bowl of sweets in the front right hand to which the god has applied the proboscis of his elephant trunk, relishing the sweets in the pot to his heart's fill. As required by the canonical texts, he is potbellied and has been putting on a sacred thread of a snake (*sarpa-yajñopavīta*). His favourite vehicle, the mice, shown crouching near his right pendent leg, appears to be looking at its master reverentially. The statuette, though somewhat weatherworn, reflects the artistic skill of the master craftsman who did cast the metal into the figure of the deity. (Fig 59). Nothing is known as to the whereabout of the images of Gaṇeśa from Chandipore and Imadpur.

Gaṇeśa, accompanying the group of the Mātrkās in the image from Imadpur, is again four-armed, holding a radish and a hatchet in his back right and back left hands respectively, while his front right hand holds a citron and the front left hand a pot full of sweets to which the proboscis of his trunk is applied. The god is seated in the *ardhaparyanka*

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1. *Matsya* p., ch. 260. 52-55.
2. *Agni* p., ch. 50. 23-26.
3. *Rupamandana*, V. 15.
4. *Aparājitaprchchhā*, ch. 212. 35-37.
5. *PMCA*, p. 123, (PM Arch. No. 8448).
6. Bhattasali, N.K., *IBBDM*, p. 46.
7. *ASR*, (*Cunningham*), XVI, pp. 84ff.
8. *Ibid.*
9. *PMCA*, p. 162 (PM Arch. No. 2768)
10. *Ibid.*, p. 123 (PM Arch. No. 8448).

attitude with his left leg folded and placed upon the seat and the right leg hanging down and resting on his favourite mount, the mice.[1] The deity is also found associated with the bronze Śiva-*linga* from Belwa in the Saran district. Sitting in an easy posture on a miniature lotus emerging from the drum over which the *linga* is fixed, Ganeśa has again been endowed with four arms. He carries a rosary in his front right hand, a battle-axe in the back right hand, a flower (probably of *dhaturā*) in the back left hand and a bowl of sweets in the front left hand to which the proboscis of the elephant trunk of the god is applied, relishing the sweets in the pot. He is also characterised by a flabby belly and a cranial bump over his head. The mice of the god is, however, absent.[2]

Nāga

The Nāgas have played a significant role in the history of Indian art and religion since very early times. As early as the 3rd millennium B. C., the appearance of their effigies on the seals from Harappa and Mohenjo-daro, the two chief centres of the early Indus civilization, attests to the antiquity of the Nāga cult. The wide distribution of the Nāga figures, belonging to different periods, suggests the high esteem in which the Nāgas were held and also indicates the wide prevalence of the Nāga worship. They are being worshipped even these days, particularly on the day of Nāgapañchamī, falling on the fifth day of the bright half of the month of śrāvaṇa every year, when offerings of milk and parched grains (*lāvā*) are made to them.

The sculptural representations of Nāga can broadly be classified under three heads as (i) the theriomorphic, (ii) the anthropomorphic and (iii) the therio-anthropomorphic. While the theriomorphic type shows the Nāga figures exactly as snakes, the therio-anthropomorphic type shows the combination of both human and animal elements, the upper part having the appearance of a human being provided with the canopy of snake hoods and the lower part below the waist that of snake coils wound in various ways. The anthropomorphic type, however, resolves into three distinct varieties. The first variety represents the Nāgas as human beings having serpent hoods over the turbans or at the top of the heads, springing abruptly from the neck or the back or forming simple decoration on the turbans. The second variety exhibits human figures, possessed of canopies of snake hoods, in front of the coils of the snakes, the coils being visible not only at the sides, but also from the back, from the feet upward to the shoulders, from where polycephalous hoods are made to sp.ing in the form of a halo. The third variety includes such human figures which are identified as Nāgas from the circumstantial evidence of their being attacked by Garuḍa, their arched enemy, as in the Gandhara art.[3]

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1. *ASR (Cunningham)*, XVI, pp. 84ff; *JASB (Letters)*, XVI, 1950, p. 251.
2. *PMCA*, p. 162 (PM Arch. No. 2768).
3. Fergusson, *Tree and Serpent Worship*, pl. XCI, 1 and 2, & c.

One of the finest specimens of the anthropomorphic type is undoubtedly furnished by the beautiful group at Ajanta in Cave No. XVII in which a Nāgarāja, distinguished by a seven-fold snake hood, is shown sitting in an easy pose accompanied by his consort, likewise seated and attended by a female holding a flywhisk.[1]

From Nalanda has been recovered a very fine bronze image of Nāga, representing the god seated in the *ardhaparyanka* attitude on a lotus placed over a double tiered quadrangular pedestal, with his left leg folded and tucked up on the seat and the right one hanging down and resting upon a miniature lotus.[2] The right hand of the deity is somewhant raised and holds a rosary and the left contains an object resembling a vessel, while a grand hood of seven cobra heads forms a canopy overshadowing him, the windings of the coils of the serpent being visible on both the sides of the body. The bronze image from Nalanda, has, however been described by Bosch as 'a Bodhisattva in *lalitāsana* under the hood of seven headed Nāga';[3] but Kempers is emphatic in suggesting that 'the person represented is not a Buddha, and, besides, he is evidently not sitting on a Nāga'.[4] He, therefore, takes the image to be representing a Nāga itself.[5] The Nalanda bronze image may, however, favourably be compared with the stone image of Nāga from Nalanda[6] and another stone image of the deity in the Indian Museum at Calcutta,[7] both carrying a rosary in the right hand, the left holding a vessel. The stone in the Indian Museum is called Nāgarāja which denomination is obviously correct; but the Nalanda stone image has been tentatively identified by Hirananda Shastri as that of the Buddhist saint Nāgarjuna, the master of the Mahāyāṇa Buddhism.[8] Vogel is against such an identification of the image.[9] The Nalanda image, however, certainly represents a type of the Nāga figures peculiar to the mediaeval art of India.[10] The evident similarity of the bronze image from Nalanda with the Nalanda and the Indian Museum Nāga images in stone may also suggest it to be a type of the Nāga images frequently met with in the mediaeval art of the country. And it does not seem unlikely for, according to a tradition recorded by Hiuen Tsang, Nalanda owed the origin of its name to Nāga of the same name residing in a local tank.[11]

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1. Havell, E.B., *The Ideals of Indian Art*, pp. 164ff, pl. XXIV.
2. Kempers, A.J.B., *op. cit.*, pp. 38ff., fig. 19.
3. *Ibid.*, p. 39.
4. *Ibid*
5. *Ibid.*
6. *ASIAR*, 1919-20, pt. i, p. 29, pl. XX. b.; *Annual Progress Report, ASI, Eastern Circle*, 1919-20 p. 38, pl. III. a; *Central Circle*, 1920-21, p. 38.
7. Bloch, T., *Supplementary Catalogue of Archaeological Collections of the Indian Museum, Calcutta*, p. 93, (IM No. 3960).
8. *Annual Progress Report ASI, Eastern Circle*, 1919-20, p. 38, pl. III. a.
9. Vogel, J. Ph., *Indian Serpent Lore*, p. 43, pl. XIV.
10. Sahai, B., *op. cit.*, p. 82.
11. Ghosh, A., *Nalanda*, p. 3.

Sarasvatī

Sarasvatī occupies a prominent place in terms of her popularity and wide appeal among the gods and the goddesses of the Brahmanical pantheon. Variously known as Vāch, Vāgdevī, Vāgīśvarī, Vāṇi, Śāradā, Bhāratī and Vīṇapāni, she is the goddess of learning and fine arts. Her milk-white clay images are worshipped annually, particularly in Bihar and Bengal, on the fifth day of the month of Māgha in the bright fortnight (*vasanta-pañchamī*) by the seekers of knowledge, musicians and artists. The goddess is held in high esteem all over the country by the Hindus, the Buddhists and the Jainas alike.

A snow-white goddess in white garments, she has every thing associated with her white in keeping with her purity. She has been ascribed variously with regard to her emblems. The texts are by no means unanimous as to the number of the hands she should possess. Some of the texts describe her as having two arms, others portray her as having four arms. According to the *Amśumadbhedāgama*,[1] white complexioned Sarasvatī, seated upon a white lotus, should hold a rosary in one of her right hands and the other should exhibit the *vyākhyāna-mudrā*, while her two left hands should carry a book and a white lotus. The *Visṇudharmottara*,[2] mentions that Sarasvatī should be shown standing on a white lotus in *samabhanga*, carrying a book and a rosary in her right hands and a *kamanḍalu* in one of the left; alternatively a rosary, a trident, a book and a *kamanḍalu* in the four hands.[3] The *Agni-Purāna*[4] also gives a rosary and a book in one of her right and left hands; but it adds that the front two hands should be exhibited as playing upon a *vīna*. This is rather interesting as Sarasvatī in usually shown holding a *vīnā* with her two front hands and turning the cords of the instrument.

The handsome female figure on the railing pillar of Bharhut may be regarded as the earliest known representation of the goddess Sarasvatī.[5] The figure standing gracefully in an upright frontal position on what appears to be a full blown lotus in shown playing on a seven stringed instrument (*vīnā*),mentioned by Barua as a large held up in front across her body.[6] Banerjea is also inclined to regard this figure as 'an early prototype of the goddess[7]' and Barua finds in it an early iconic form of the Hindu deity Sarasvatī.[8]

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[1] *Aṁśumadbhedāgama*, 48/14.

[2] *Visnudharmottara*, ch. 64.

[3] *Ibid.*, ch. 73.

[4] *Agni* P., ch. 49.20; ch. 50.16.

[5] Banerjea, J.N., *DHI*,, pl. XVII. 2.

[6] Barua, B.M., *Barhut*, II, p. 75.

[7] Banerjea, J.N., *DHI*, p. 377.

[8] Barua, B.M., *op. cit.*, p. 75.

Two bronze images from Nalanda with a little *stupa* inserted in the crown mark them out as the figures of Maitreya.[1] The right hand of both the images is displayed in the *varada-mudrā*. While the left hand of one of the images is broken,[2] that of the other holds an irrecognizable object, presumably the stalk of a *nāgakeśara* flower.[3] The images from Nalanda thus seem to correspond to the textual description of the *Sādhamālā*.

The small village of Fatehpur in the district of Gaya has yielded four bronze images of Maitreya. the future Buddha, all of them exhibiting the distinctive mark—the miniature *stupa*-in the crown. Three of the bronze pieces, much similar in features but differing only in minute details, show the god seated in the *sukhāsana* pose on a double petalled lotus with his left leg folded and placed on the seat and the right knee slightly raised up. He has his rignt hand extended and resting on the right knee, displaying the *vitarka-mudrā* by it, while the left hand placed on the seat supports the weight of his body slightly inclined towards the left in the easy posture. The deity is distinguished as such by the presence of the dimunitive figure of the *stūpa* in the crown over the head. He puts on a beaded or pearl *yajnonpavīta*. Two *nāgakeśara* plants with flowers and leaves attached to them rise from the lotus seat enclosing the body of the god on both the sides. (Figs. 34-36).

The fourth image from Fatehpur, however, represents the god somewhat differently. Instead of having been shown seated in the *sukhāsana* pose, the god sits in the *ardhaparyanka* pose with his left leg folded and placed on the seat and the right one hanging down and resting on a miniature lotus emerging from the lower part of pedestal itself. He is exhibiting the attitude of affording protection (*abhava-mudrā*) by his somewhat raised right hand, while the left hand placed on the left knee is also holding a *nāgakeśara* plant by its stalk. There is another *nāgakeśara* plant on the right side as well. The two *nāgakeśara* plants with flowers and leaves attached to them enclose the body of the god from both the sides as in the preceding examples. The hair of the god arranged in the form of matted locks is decorated with his special distinguishing mark, the miniature *stupa*. In this case as well, the lotus seat over which the god sits is double petalled. Maitreya guts on a *dhoti* and an upper garment which covers only his left shoulder, the right shoulder and the chest on the right side having been left bare. As in the other exampler ftom Fatehpus, in this image as well, the god is seen putting on a beaded or pearl *yajnopavita*. It may, however, be noted that Maitreya is required to be decked with various princely ornaments of a Bodhisattva, but in all the specimens from Fatehpur, he has only a crown over his head and a beaded or pearl *yajnopavita* in the name of ornaments. No other ornaments are, however, to be seen on the body of the god. (Fig 37).

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[1] Kempers, A.J.B., *op. cit.*, p. 31.

[2] *Ibid.*

[3] French, J.C., *The Art of the Pal Empire of Bengal*, pl. XII. 2.

A bronze image of Maitreya has also been found from Chandipore near Patharghat in the Bhagalpur district.[1] In this instance as well, the deity has been represented displaying *abhava-mudrā* by his right hand, though he has been shown seated somewhat differently on the lotus pedestal, with his left leg hanging down and the right one folded in such a manner that it rests on the left thigh. His coiffure, arranged in the form of a *jaṭā* is decorated with the miniature *stupa*, his distinctive symbol. He again puts on only a beaded *yajnopavita*. As in the preceding example, in this case as well, there are two *nāgakeśara* plants, with leaves and flowers attached to them, enclosing the deity from both the sides.

Other Bodhisattvas

There are certain bronze images from Nalanda which seem to be representing the Bodhisattvas; but it has not been possible to ientify them precisely as to which of the forms of the Bothisattvas did they represent. An interesenting bronze statuette from Nalanda mention of which has been made by J. A. Page, is that of 'a Bodhisattva, 6 1/2 inches high, seated on a lotus flower, the right hand holding a sword and the left a lotus; a coin is burnt on to the back.'[2] Another image from Nalanda, referred to by Kempers, also probably of a Bodhisattva, represents him with his right hand displayed in the *varada-mudrā* with a lotus-bud in it and the left one carrying a staff with three ribbons.[3] In view of the definite identification of the form of the Bodhisattvas represented by the images being not possible, they have simply been mentioned as representing the Bodhisattvas.

Hayagrīva

From Kurkihara has been obtained the bronze image of a corpulent bodied and terrible looking deity shown seated in an easy posture with his right leg folded and placed on the seat and the left leg also folded on the seat but the knee somewhat raised up.[4] The deity, who is endowed with a hideous face' with his head tilted to the proper left, has large round rolling eyes bulging out of their sockets. He has also a third eye very prominently shown vertically on the forehead. He has beard and moustaches neatly plaited on both the sides of the cheeks; and so also the hair, done into small *jaṭās* and treated as flames, has been arranged as if rising out of the head into two rows, one above the other. Disproportionately large fangs of teeth are visible out of his parted lips in the corners of the mouth. All these would suggest that an attempt has been made to represent the fierce deity more fiercer. To accentuate the ferocity of the deity, he has been provided with a number of serpents for his ornaments around his neck, upper arms, wrists and the lower

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1. Banerji, R.D., *EISMS*, pl. LXXI. i.
2. *ASIAR*, 1926-27, p. 219.
3. Kempers, A.J.B., *op. cit.*, p.33
4. *JISOA*, II, 1934, pl. XXXVI; *PMCA*, p. 144, pl. XXXIII (PM Arch. No. 9787).

parts of his legs, besides a *sarpa-vajñopavita*. He has even been made to smile. Possessed of two arms, the deity shows *tarjani–mudrā* by his upraised left hand resting on the left knee, while the right hand is resting on a staff provided with *chaurī*-like lower end. He puts no a large circular ear-ring and a long beaded necklace over his chest. (Fig.38).

The deity has though been provided with the typical 'Bhairava' face, it is not possible to agree with Jayaswal who is disposed to take him as Bhairava, the terrific form of Śiva.[1] It may be mentioned that Bhairava always carries Śaiva emblems in his hands along with the skull cup and puts on a garland of skulls. He never sits in the pose in which he has been rendered in the Kurkihara image. Bhairava has usually been represented standing on the pedestal. The absence of the Śaiva emblems in the hands of the deity and the peculiar pose of his sitting may obviously preclude his identification as Bhairava, the terrific form of Śiva.

According to the *sādhanas* in the *Sādhanamālā*, Hayagrīva, in the company of Lokanātha,and Khaṣarapaṇa as emanations of the Dhyānı Buddha Amitātha, is two armed and displays the gesture of making supplication and carries a staff (*daṇḍa*) in them.[2] He is red in colour, terrible in appearance and clad in the garment of tiger-skin. His hair rises upwards in the shape of a flame and has a snake as his sacred thread. His face is recognised by a deep brown pair of moustaches; his eyes are red and round, and his eye-borws are diluted in a frown.

There is yet another form of Hayagrīva emanating from the Dhyāni Buddha Akṣobhya in which case he is three-faced and eight-amed, with each of the faces having three eyes.[3] His right and left faces are blue and white respectively and he has snakes for his ornaments. His legs are arranged in the *lalita* attitude and he looks wrathful. His first face has a smiling appearance, the right has a protruding tongue and he bites his lips in his left. He is clad in tiger-skin and shows in his four right hands the *vajra*, the staff, the *karaṇa* pose and the raised arrow. Of the four left hands, one has the raised index finger, the second touches the breast and the two remaining ones hold the lotus and the bow.

Now, the deity represented by the bronze image from Kurkihara, having two arms and showing a raised index finger (*tarjani-mudrā*) and a staff in them, is wrathful in appearance. As required by the *sādhana* in the *Sādhanamālā*, he has large round normal eyes, a third eye marked vertically on the forehead, snakes as his ornaments and coiffure arranged as flame-like *jaṭās*. In view of these features, the figure may be taken as representing the Buddhist deity Hayagrīva. Getty, however, adds that Hayagrīva may show a horse's head in his head-dress; but then it may be missing.[4]

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1. *JISOA*, II, 1934, p. pp. 76 and 82.
2. *Sādhanamālā*, pp. 40 and 49-50.
3. *Ibid.*, p. 508; of. Bhattacharyya, B., *op. cit.*, p. 165.
4. Getty, A., *The Gods of Northern Buddhism*, p. 163.

yogāvali. He belongs to the Vajra family of the Kuleśa Aksobhya. He is the spiritual son of the Dhyāni Buddha Akṣobhya and his *śakti* Māmakī. He is shown either standing or seated, and his main cognizance is the thunderbolt (*vajra*) which he carries and is usually held over a lotus. The thunderbolt is also held directly in his hand, sometimes against his chest. He is described thus in the *sādhana* of Lokanātha in the *Sādhanamālā*, "Vajrapāṅi is of white colour, carries the vajra in one hand and displays the *abhaya-mudrā* in the other."[1] It may, however, be noted that the Bodhisattva Vajrapāṇi was introduced into the Buddhist Pantheon when Tantrism grew more popular amongst the Buddhists.

Certain of the bronze images from Nalanda and Kurkihara represent Vajrapāṇi though somewhat differently. One of the bronze images of Vajrapāṇi from Nalanda represents the god seated with his one leg crossed before the other on a doublepetalled lotus (*viśvapādmāsana*) with his left hand resting on the knee and holding a large *vajra* and the right hand raised up and carrying a fly-whisk (*chaurī*), the tail of which is hahging over his shoulder.[2] He wears a three-spiked crown, ear-ornaments of two different types, two pairs of wristlets and armlets, a necklace and a w aist-band, all of which have been prominently depicted. There is also a circular halo behind the head of the god. A *chauri* has though not been mentioned in the *Sādhanamālā* as an attribute of the deity, it dors appear in his hand, more particularly when he is shown attending upon the Buddha. The Buddha in the art of the Gupta and the mediaeval periods has very frequently been represented as being attended upon by Padmapāṇi and Vajrapāṅi, the latter always standing to his left and bearing a *chauri* in his hand.

Another bronze image of Vajrapāṇi from Nalanda in the Nalanda Museum represents him seated cross-legged on a lotus flower and holding a chain with a *vajra* attached to each end in his hands.[3] If the image is taken to be representing Vajrapāṇi, it may be conceded that there is no parallel to it in the Buddhist art of India.

The two bronze images from Nalanda discussed above having been obtained from the Monastery Site No. 1 from a level datable in the time of the Pāla ruler Devapāla, they may be dated in the 9th century A. D.

A bronze statuette from Kurkihara in the Patna Museum, however, depicts the god standing gracefully in *dvibhanga* pose on a lotus flower and grasping the stem of a *nīlotpala* springing from a root-scroll in the pedestal by his left pendent hand over which is placed a thunderbolt (*vajra*)[4] As required by the text, he should have displayed the *varada-mudrā* by his right hand, but instead he shows the *abhava-mudrā*. The deity puts on a *karaṇḍa-mukuṭa* and several other ornaments.

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[1] *Sadhanamala*, p. 49; *Vajrapānischa suklāpho vajrahasto varapradah.* cf. Bhattachary, B., *op cit.*, p. 98.

[2] *ASIAR*, 1927-28, p. 160; *Ibid.*, 1929-30, p. 202, pl. XXXIII. d.

[3] *Ibid.*, 1926-27, p. 219; cf. Kempers, A.J.B., *op. cit.*, p. 32.

[4] *PMCA*, p. 144 (PM Arch. No. 9816).

From Nalanda has been found a four-headed but two-armed bronze image of the Bodhisattva Vajrapāṇi who has been represented seated cross-legged in *padmāsana* on a double-petalled lotus placed ovar a pedestal, apparently supported on the back of the four lions, suggesting it to be a *simhāsana.*[1] The god is holding a thunderbolt by his right hand against his chest and supporting it from below on the palm of his left hand brought before his stomach. There are also four thunderbolts appearing on the calyx of the lotus on the four sides of the deity. He puts on a number of ornaments like armlets and necklace, beside a beaded or pearl *vajñopavita* and *mukuṭas* over the four heads. The image, which seems to have been originally gilt, is unique for there is no other example of this type. (Fig.32).

Sāmantabhadra

From Nalanda has been recovered a bronze image of a Bodhisattva who has been represented as sitting on a double petalled lotus with his right leg folded and placed on the lotus seat and the left knee being raised and fastened to the waist by means of a shawl which usually is carried round the upper part of the body.[2] The right arm of the deity is broken at the elbow, while the left holds a stalk or branch with three ramifications ending in buds or jewels. He puts on a three spiked crown and ornaments like ear-rings, armlets and a necklace. The oval *prabhāmaṇḍala* decorated with flames of fire which surronded the entire body of the deity is half broken at the upper part. The deity represented by the image has doubtfully been identified with the Bodhisattva Sāmantabhadra or Kṣitigarbha.[3]

Now, according to the *Nispannayogāvali*, Kṣitigarbha is yellow in colour, and shows the earth-touching attitude by the right hand and a lotus with the wish-giving tree (*kalpa-varksa*) in the left.[4] The *Sādhanamālā* describes Kṣitigarbha as green in colour, showing in his two hands the jar and the *abhaya-mudrā.*[5] None of the attributes as mentioned in the texts having been found in the bronze image from Nalanda, the deity cannot be identified with Kṣitigarbha.

In the *Nispannayogāvali*, the Bodhisattva Sāmantabhadra has been described as yellow in colour, showing *varada-mudrā* by the right hand and holding in the left the sword

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1. *ASIAR*, 1930-34, p. 274, pl. CXXXV. c and d (front and back views); *Ibid.* 1935-36, p. 128, pl. XXXVII. f.
2. Kempers, A.J.B., *op. cit.*, pp. 31-32, fig. 9.
3. *Ibid.*, p 2.3
4. *Nispannayogāvali*, p. 58:
   Kṣitigārbhah pito dakṣiṇena kṛtabhūsparśo vāmenabjastha-kalpadrumadharah.
5. *Sādhanamālā*, p. 49.
   Kṣitigarbhaḥ syāmavarṇah kalaśam chābhayam tathā.

on a lotus.[1] This description as well does not atally with the Nalanda image. At another place, the same work mentions that Sāmantabhadra is golden in colour and holds a bunch of jewels in the right hand, while the left hand rests on the hip.[2] According to Getty,[3] Sāmantabhadra is represented with the crown, the ornaments and princely garments of the Bodhisattva and holds his symbol, the *chintāmani* (jewel) in his left hand, or it may be supported by a blue lotus at his left shoulder. His right hand makes the *vitarka-mudrā*. He may be either seated or standing, and is sometimes with his *sakti* in the *-yayum* attitude The deity represented by the Nalanda image seems to be holding the stalk with three branches to which jewels are attached by his left hand. The object the right hand may have held or the *mudrā* in which it may have been displayed cannot be determined for the simple fact that the hand is broken at the elbow. In view of the presence of the jewels at the upper ends of the stalk, the deity may be identified with the Bodhisattva Sāmantabhadra. (Fig. 33).

Maitreya

Maitreya is the future Buddha. He is not a Buddha yet. He is supposed to be residing in the Tuṣita heaven and will be descending to the earth full four thousand years after the final disappearance of Gautama Buddha for the deliverance of all sentient beings. During the period between Gautama Buddha and Maitreya, Avalokiteśvara is to rule over the earth. Since Maitreya is the Buddha-designate, all the Buddhists sages seek communion with him and seek his advice and sanction for their thoughts and deeds. Asaṅga is said to have visited him in the Tuṣita heaven and it was here that Maitreya initiated Asaṅga into the mysteries of Tantra. Maitreya is the only Bodhisattva who is respected alike by the Hīnayānists and the Mahāyānists. His images were prepared as early as the Kushan period in the art of Gandhara and continued to be produced till the medieval period and even after. They are found not only in India, but also in Tibet, China, Siam, Burma and Ceylon.

Maitreya is represented as an Indian prince, standing or seated, with all the Bhdhisattva ornaments, and in his crown, there is generally a miniature *stūpa* or a *stūpa*-shaped ornament, which is his distinctive mark, but he may be without a crown and still have the *stupa* in his hair. The miniature *stupa* in his hair or on his crown distinguishes him from Avalokiteśvara. His hands are in the *dharmachakra-mudrā* and may be holding the stems of flowers supporting his two symbols, the vase (*kalaśa*) and the wheel (*chakra*) on a level with his shoulders. He may be seated on a throne supported by lions and may have the figures of the five Dhyāni Buddhas on the halo behind.

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1. *Nispannayogāvali*, p. 58;
   Sāmantabhadrah pitah savyena varado vāmena utpalakhadgadharah,

2. *Ibid.*, p.67 :
   Sāmantabhadrah suvarnavarno ratnamañjaribhrddaksinapānih.

3. Getty, A., *The Gods of Northern Buddhism*, p. 47.

Like Avalokiteśvara, he may have an antelope skin (*ajina*) over his left shoulder, in which case he is generally standing. His hands are in the *vitarka* and the *varada* poses, and he either carries the vase, or the two symbols, vase and wheel, are supported by lotus flowers on a level with each shoulder. 'It is in this latter attitude that he is represented in the group of eight Bodhisattvas,' says Getty.[1]

It may, however, be noted that in the event of the *stupa* being not well defined in the crown or missing from it, it becomes extremely difficult to distinguish Maitreya from Avalokiteśvara. Avalokiteśvara's distinctive mark is the effigy of Amitābha in his crown; but then this may also be missing. According to Grunwedel, if all the distinguishing marks are missing, the deity may be identified as Maitreya for he is more popular a deity than Avalokitaśvara.

The small *stupa* in the crown of Maitreya is said to refer to the belief that a *stupa* on the mount Kukkuṭapāda near Bodhgaya covers a spot where Kāsyapa Buddha is lying When Maitreya will descend to the earth, he will go first to the spot which will open as if by magic and Kāsyapa will emerge soon from the depths of the mountain and will give him the garments of a Buddha.

In the *Nispannayogāvali*, Maitreya is described as golden in colour and having four arms with his two principal hands displaying *dharmachakra-mudrā* and the remaining two showing *varada-mudrā* by the right and the twig of a *nāgakeśara* with flower adhered to it in the left.[2] Elsewehere, the same work states that Maitreya is yellow in colour and holds the flower of *nāgakeśaṛa* in his right hand, while with the left he carries the mendicant-bowl.[3] In the *Sādhanamālā*, the description of Maitreya is very simple; 'Maitreya is yellow in colour and shows the *nāga* flower and the *varada-mudrā*.'

Several fine bronze images of Maitreya have been recovered from Nalanda, Kurkihara and Fatehpur. A bronze statuette from Kurkihara in the Patna Museum represents Maitreya standing on a lotus placed over a quadrangular pedestal and holding the stalk of a *nāgakeśara* flower emerging from the root scroll in the pedestal by his left hand.[4] His right hand, which is pendent, is held in the *varada* pose. A miniature *stupa* distinguishing him as the future Buddha Maitreya is noticed in his hair arranged in the from of the *jaṭāmukuṭa*.

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1. Getty, A., *The Gods of Northern Buddhism*, p. 23.
2. *Nispannayogāvali*, p. 50;
   Maitreyah suvarnavarno dvabhyam krtadharmadesanamudro vārada-savyakaro vamena sapuspanagakeśarapallavadharah.
2. *Ibid.*, p. 66;
   Maitreyah pitah savyakarena nāgakesarakusumam vāmena kindlm dadhānah.
3. *Sādhanamālā*, p. 49;
   Maitreyah pitavarnāścha nāgapuspavarapradah.
4. *PMCA*, p. 143 (PM Arch. No. 9771).

SECTION C

Jain Images

Chausa near Buxar in the district of Bhojpur and Aluara near Chandankiyari in the district of Dhanbad are the two places in Bihar which have yielded exclusively the Jaina bronzes; and nó Jaina bronze images have been found from any other place within the state.[1] While eighteen bronzes of different periods, ranging from the Śuṅga to the Gupta, have been found from Chausa, twentynine bronzes, which can hardly be referred to a date prior to the 12th century A. D., have been obtained from Aluara. These bronzes mainly represent the Jaina Tīrthañkaras, excepting two from Chausa which include a *dharmachakra* and a *kalpavrkṣa* ad one from Aluara depicting the Jaina goddess Ambikā. Among the Jaina Tīrthaṅkaras are recognised the figures of Rsabhanātha, Ajitanātha, Chandraprabhā, Vimalanātha, Kunthanātha, Neminātha, Pārśvanātha and Mahāvīra. In the Jaina art, the image of a Jaina Tīrthaṅkara is distinguished by a special symbol (*lāñchhana*) peculiar to the Jina, which is, however, conspicuous by its absence in the images of the Tīrthaṅkaras in the Kushan period. The absence of the cognizances (*lāñchhana*) in the images belonging to the Kushan period may suggest that the practice of marking out the Jina figures with she particular *lāñchhanas* had not started in the early stage of the Jaina art. No doubt, the Kalpasutra, a very early text of the Jaina eanon (c. 300 B. C.), furnishes a list of all the twenty-four *lānchhanas* for the twenty-four Tīrthaṅkaras; but the monumental evidences fail to show their early association with the Tīrthaṅkaras in sculptural art.[2] The images of the Gupta and the subsequent periods have invariably a *lānchhana* associated with the figure of the Jina. Again, the image of a Jaina Tīrthaṅkara, whether old or new, is also makred with the *śrīvatsa* symbol on the chest. There is also a trilinear umbrella above the head of the figure of the Tīrthaṅkara. Moreover, every Tīrthaaṅkara is connected with a particular type of tree under which he received supreme knowledge, Sāsanadevatās (a Yaksa and a Yaksiṇī) and a *chourie*-bearer. From the Gupta period onwards, the images of the Jaina Tīrthaṅkaras are found invariably represented in the company of the Yaksa and the Yaksiṇī figures. The *chowrie*-bearer is, however, found present even in the early Jaina images of Mathura in the Kushan period.

Although the images of the Tīrthaṅkaras of the Kushan period do not bear any *lānchhana,* the images of the first Tīrthaṅkara Rsabhanātha and the twenty-third Tīrthañkara Pārśvanātha can be recognised without any difficulty by the treatment of the hair (*keśavallari*) in a typical fashion falling on both the shoulders and at the back and the canopy of snake-hoods respectively.[3]

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1. A bronze image of a Jina from Manbhum is a doubtful case, being not known if it came from the Bihar or Bengal side of the region.
2. Bhattacharya, B. C., *The Jaina Iconography*, p. 29.

Ibid., p. 28; Jaina, Balachandra, *Jaina Pratimā Vijnāna*, p. 37.

It may. however, be noted that the Jaina bronzes from Chausa and Aluara representing mostly the Tīrthaṅkaras do not show the attending figures like those of the Yaksas, the Yaksiṇīs and the *Chaurie*-bearers. Their absence even in the bronzes of the Gupta and the later periods may be attributed mainly to the material in which the images were cast, for the artists might have found it difficult to cast all the figures in association with the Tīrthaṅkaras toghther at one time. As such, in the bronze images, the Tīrthaṅkaras are recognised simply by the presence of the *lānchhanas*, in most cases having been shown on the pedestals of the images.

Rsabhanātha :-

Rsabhanātha, also known as Ādinātha and Vrsabhanātha, is the first Jaina Tīrthaṅkara. He is to be recognised by the presence of a bull which is his special cognizance.[1] He may have also the symbol of a *dharmachakra*.[2] The Tīrthaṅkaras are connected with certain trees under which they obtained perfect knowledge. The tree connected with the first Tīrthaṅkara is the *nyagrodha* or banyan tree. He is also to be accompanied by his Yaksa Gomukha (bull-faced) and Yaksiṇī Chakreśvarī (goddess of wheel) or Apratichakra.[3] He has two worshippers on his two sides, namely Bharata and Bāhubali.[4] But all these details are not to be found in the bronzes from Chausa or Aluara. In the Chausa representations even the *lāñchhana*, the bull, is conspicuous by its absence. Rsabhanātha, who is represented by four Chausa bronzes,[5] is shown standing in two of the images[6] and seated in the remainig two;[7] but whatever the pose, he is recognised as such only by the typical arrangement of his hair (*keśavallari*) shown falling on his two shoulders and at his back. The Jina has been rendered robeless. In the standing variety, he has been represented standing nude in the *kāyotsarga* pose with his two hands hanging down almost straight and reaching up to his knees. One of the images has a circular halo at the back of the head decorated with floral design;[8] (Fig. 68). While the other one is characterised by elongated ear-lobes.[9] The limbs appear disproportionate to the body. In the seated variety, the Tīrthaṅkara is shown seated in the *vajraparyanka* attitude in the dhyāna-mudrā.[10] The Tīrthaṅkara has the *śrivatsa* symbol marked on the chest. There is also a tenon at the back of the head of the Tīrthaṅkara which may have originally supported a trilinear umbrella. (Figs. 69-70).

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1. Bhattacharya, B. C., *op. cit*,, p. 35.
2. *Ibid.*
3. *Ibid.*
4. *Ibid.*
5. PM Arch. Nos. 6538, 6539, 6553 and 6554.
6. PM Arch. Nos. 6538 and 6539.
7. PM Arch Nos. 6553 and 6554.
8. *PMCA*, pl. XX (PM Arch. No. 6538).
9. *PMCA*, pl XX (PM Arch. No. 6539).
10. *PMCA*, pl. XXI (PM Arch. Nos. 6553 and 6554)

Bronze images of Rsabhanātha from Aluara are iconographically more developed. He has been depicted with his special cognizance, the bull, the figure of which appears on the pedestal. There are nine bronze images of Rsabhanātha from Aluara,[1] including the one in which he has been shown standing by the side of the last Tīrthaṅkara Mahāvīra[2]. One of the bronzes from Aluara represents the Tīrthaṅkara standing on a lotus resting over an almost cubical pedestal, the front face of which shows a couchant bull facing to the right.[3] The lock of hair over the head of the Jina has been treated in ringlets falling over the shoulders and at the back with a knot over the head. There is the mark of the *śrivatsa* symbol over the chest and also the mark of *ūrṇā* over the forehead. The Tīrthaṅkara is nude. Although standing erect with his hands hanging down sideways, his fingers are touching the knees. A circular seat emerging from the right side of the pedestal itself bears upon it the figure of a devotee seated in the *añjāli-mudrā*. Other images of the Tīrthaṅkara from Aluara are though much similar to the preceding one, they vary only in the details of the pedestals.

There is, however, a remarkable bronze image from Aluara which represents the first Tīrthaṅkara Rsabhanātha and the last Tīrthaṅkara Mahāvīra both standing side by side on lotuses placed over the same pedestal against a high-backed throne formed of two upright and two transverse bars,[4] the uppermost transverse bar having grooved knobs at the two ends. Rsbhanātha has his typical *keśavallari* arranged in ringlets with spiral knot at the top of the head and falling on the shoulders. While there is the figure of the bull depicted on the front face of the pedestal below Rsabhanātha, a lion has been shown below Mahāvīra, for the lion is his special symbol. Both the Tīrthaṅkaras are nude, and have *ūrṇā* over their forehead and *śrivatsa* symbol marked over their chest. They have also almost circular halo at the back of their head with trilinear umbrella above it.

It may, however, be noted that the bronze statuettes of Rsabhanātha from Manbhum in the Ashutosh Museum at Calcutta[5] and from Banpur in the Orissa State Museum at Bhubaneswar,[6] of approximately the same date as the Aluara images, also show the figure of a bull on the front face of the pedestal over which the nude Tīrthaṅkara is standing; but in both the representations he has his hair arranged in the fashion of a *jaṭāmukuṭa* with the side locks falling on the shoulders.

Ajitanātha :-

Ajitanātha is the second Jaina Tīrthakara who has an elephant as his special cognizance (*lāñchhana*). The tree *kevala Vrksa*, the Yaksa called Mahāyaksa and the Yak-

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1. PM Arch. Nos. 1076, 1080, 1081, 1082, 1083, 1084. 1085, 1086 and 1087.
2. PM Arch. No. 10682, cf. *PMCA*, pl. XXXV.
3. *Sri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, part i. fig. 8.
4. *Ibid.*, fig. 5; *PMCA*, pl. XXXV.
5. Ghosh, A. *Jaina Art and Architecture*, II, pl. 158A.
6. Ibid, pl 160B.

siṇī Ajitabalā and the *Chourie*-bearer Sāgarachakri are associated with him.[1]

No bronze image of Ajitanātha of earlier periond has been found from Chausa. He is, however, represented by a single specimen from Aluara which depicts him standing in his typical *khaḍgāsana* pose with his two arms hanging on the two sides.[2] The Tīrthaṅkara is readily recognised by the presence of the elephant, his special symbol, on the pedestal divided in several tiers. He has the mark of *urṇā* over the forehead, and the hair over the head is arranged in the top-knot fashion.

Chandraprabhā :-

Chandraprabhā is the eighth Jaina Tīrthaṅkara who has the crescent or full moon as his cognizance (*lāñchhana*). The tree Nāga (Nāgakeśara), the goblins Vijaya and Bhrkuṭī (*Jvālāmālni*) and the *Chourie*-bearer called Dānavīrya are particularly connected with him.[3]

The Tīrthaṇkara Chandraprabhā is represented by two bronzes from Chausa[4] and two bronzes from Aluara.[5] While in the Chausa bronzes, the Jina has been shown seated upon a pedestal in the *dhyāna-mudrā*, in the bronzes from Aluara he has been represented standing. His cognizance, the crescent, is present in all the four specimens. One of bronzes from Chausa repesenting the Tīrthaṅkara shows certain elaborations in its cast.[6] Chandraprabhā is seated in the *vajraparyanka* attitude in the *dhyāna-mudrā* on a rectangular double tiered pedestal between two ornamental pillars forming a niche. The tops of the pillars carry grotesquely designed *makara*-heads with their tongues sticking out in a loop. There is a semicircular *śirschakra*, decorated with bead ornamentation on its rim, at the back of the head of the Tīrthankara, with the crescent at its top which readily recognizes him as such. He has a cranial bump (*usṇiśa*), long ear-lobes and the *keśavallari* falling on the shoulders as in the images of Rsabhanātha. He has also the *śrivatsa* symbol marked on his chest. The face of Chandraprabhā is round, the torso dimunitive and the shoulders and the arms a little drawn. The other image of Chandraprabhā is smaller but similar to the preceding one.[7] (Figs. 71-72).

In the bronze images from Aluara, Chandraprabhā is represented standing upon a lotus pedestal with his two hands hanging down to his knees.[8] The pedestal, having vertical

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1. Bhattacharya, B. C.. *op. cit.*, pp. 36-37.
2. PM Arch. No. 10697.
3. Bhattacharya, B. C., *op. cit.*, p. 44.
4. PM Arch. Nos. 6551 and 6552.
5. PM Arch. Nos. 10695 and 10696.
6. Ghosh, A., *Jaina Art and Architecture*, I, pl. 54A. (PM Arch. No. 6551).
7. *ibid.*, pl. 54B; *PMCA*, pl. XIX (PM Arch. No. 6552).
8. PM Arch. Nos. 10695 and 10696.

cuttings with spaces between them, shows a crescent (*ardhachandra*), the speeial symbol of the Tīrthaṅkara. Chandraprabhā has the *urṇā*-mark over the forehead and the locks of his hair are arranged in the top-knot fashion over the head.

The stone image of Chandraprabhā from Bihar in the Indian Museum at Calcutta[1] and the bronze images of the Jina from Banpur in the Orissa State Museum at Bhubaneswar[2] and from Kakatpur near Konarak in the Ashutosh Museum at Calcutta,[3] all represented standing and belonging approximately to the 11th-12th century A. D., are distinguished by a crescent appearing on the front face of the pedestal.

Vimalanātha :-

Vimalanātha is the thirteenth Jaina Tīrthaṅkara. A boar has been attributed to him as his special symbol. The tree of jambu (black berry), the attendant spirits Saṇmukha and Vairoṭī and the *Chourie*-bearer Svayambhu-Vāsudeva are attached to him.[4]

No bronze image of Vimalanātha as well has hailed from Chausa and there is only a single specimen of this Tīrthaṅkara from Aluara.[5] The bronze image from Aluara represents Vimalanātha standing upon a lotus pedestal with his both the pendent hands reaching down to his knees. The Tīrthaṅkara is recognised by the figure of his cognizance, the boar, appearing on the pedestal, which has become somewhat blurred. He has the mark of *urṇā* over the forehead and his hair is arranged in the top-knot fashion.

Kunthanātha :-

Kunthanātha is the seventeenth Jaina Tīrthaṅkara. To him has been given a goat as his special cognizance. He has as his Yaksa Gandharva and Yaksiṇī Balā (Dig. Vijayā). Kunala is the king who acts as his *chowrie*-bearer and the Tilaka-taru is the tree specially associated with him.[6]

No image of Kunthanātha has been found from Chausa. There are, however, as many as six bronze images of this Tīrthaṅkara from Aluara.[7] In these images, the Tīrthaṅkara has been represented standing on the lotus pedestal with both his hands hanging down to the knees. His special symbol, the goat, is seen on the pedestal. He has also

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1. Ghosh. A., *op. cit.*, I, pl. 92A.
2. *Ibid.*, II, pl. 161A.
3. *Ibid.*, II, pl. 162B.
4. Bhattacharya, B, C., *op. cit.*, p. 49.
5. PM Arch. No. 10674.
6. Bhattacharya, B. C., *op. cit.*, p. 53.
7. PM Arch. Nos. 10689, 10690, 1069, 10692, 10693, and 10672.

the mark of *ūrṇā* on the forehead, and his hair has been arranged in the top-knot fashion If may, however, be noted that two of the images of the Tīrthaṅkara have eight figures[1] and a third image has nine figures[2] of attendants or devotees depicted on the pedestal. U. P. Shah takes them as the figures of the planets. Representations of Kunthanātha are extremely rare, and the discovery of the bronze images of the Jina from Aluara add to our knowledge of the iconographic features of the Tīrthaṅkara.

Neminātha :-

Neminātha is the twenty-second Jaina Tīrthaṅkara who has a conch-shell as his special symbol. The Yaksa Gomedha and the Yaksiṇī Ambikā (Dig. Kusmāṇḍinī) are the Śāsana-devatās attending upon him, and the *Chowrie*-bearer is king Ugrasena. The special tree associated with him is called *mahāveṇu* or *vetasa*.[3] It is, however, interesting to note that Neminātha is traditionally associated with Krsṇa and Baladeva as being their cousin.[4]

Neminātha is also not represented by any image in the Chausa hoard. There is, however, only one bronze image of the Tīrthaṅkara from Aluara.[5] Represented as standing on the lotus pedestal with both his hands hanging down and reaching down to the knees, he is readily recognised by the presence of his special symbol the conch-shell appearing on the front face of the pedestal which has become somewhat blurred.

The stone image of Neminātha at Rajgir in a ruined temple on the Vaibhāra hill has a pair of conch-shells appearing on the pedestal.[6] But for the badly mutilated head, the image is a perfect specimen of the Gupta art. It has some additional features as well. Carved in the middle of the pedestal is a nude male figure standing in the periphery of an oblong and spoked *chakra* identified as Chakrapurusa of Neminātha himself.[7] On his either side are the figures of two Jinas with shaven heads and seated in the *dhyāna-mudrā*.

Pārśvanātha :-

Pārśvanātha, the twenty-third Tīrthaṅkara, is regarded as the greatest of the Jaina prophets. Some scholars consider him as the true founder of the Jaina faith.[8] His historicity is unquestioned and his date is almost precisely known, for he is said to have died at the ripe old age of one hundred years, two hundred and fifty years before the *nirvāna* of Mahāvīra in 527 B. C.[1] Pārśvanātha may, therefore, be placed in between 877 and 777B. C. He is known to have been born at Varanasi in a royal Ksatrīya family. He visited a number of places in Uttar Pradesh and Bihar.[2] His *nirvāna* took place on the Sammetasikhara (i. e. the Parasnath hill situated in the Giridih district).

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[1] *Sri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, part i, p. 287 (PM Arch. Nos. 10690 and 10693)

[2] *Ibid.*, p. 287 (PM Arch. No. 10691).

[3] Bhattacharya, B. C., *op. cit.*, p. 57.

[4] *Ibid* , p. 58.

[5] PM Arch. No. 10688.

[6] Ghosh, A., *Jaina Art and Architecture*, I, p. 123, pl. 53, The image bears a mutilated inscription recording the name of Sri Chandragupta II Vikramāditya).

[7] *Ibid.*, p. 123.

[8] Bhattacharya, B. C., *op. cit.*, p. 58.

Pārśvanātha has been given a serpent as his bognizance. Not only does the serpent appear in the usual place of symbol,serpents also canopy him with three, seven or eleven hoods. His Yaksa is called Pārśva or Vāmana or Dharaṇendra and Yaksiṇī is Padmāvatī. His *Chowrie*-bearer is known as Ajitarāja. The Devadāru is the tree associated with him.[3]

Pārśvanātha is represented by two bronzes from Chausa[4] and two bronzes from Aluara.[5] While in the Chausa bronzes he has been rendered standing, in the bronzes from Aluara he has been represented seated on the pedestal.

One of the images of Pārśvanātha from Chausa in the Patna Museum represents him standing in the *kāyotsarga* pose.[6] He is readily recognised as such by the canopy of seven serpent hoods over his head. The Tīrthaṅkara is completely nude. The image is much corroded and mutilated below the knees. 'The eyes are small and roundish, ears long with long pierced earlobes, face. broad above, longish and narrowing a little towards chin and looking a little boyish or young, limbs still slim, with the shoulders somewhat broader.'[7] In the opinion of U. P. Shah, this image, on a conservative estimate may be assigned to the beginning of the first century A. D.[8] (Fig. 74). In another image as well, he has been shown standing in the *kāyotsarga* attitude on a pedestal.[9] There is no canopy of the serpent hoods over his hand. He is however recognised without any difficulty by the serpent coil shown all along his back side clinging to his body. The curly hair, eyes, nose and lips, chest and abdomen bulging out unnaturally in a crude manner is particularly noteworthy. This specimen may also be ascribed to the first century A. D.

One of the bronzes from Aluara is somewhat elaborately cast.[10] Shown seated in *padmāsana* in the *dhyāna-mudrā* on a doulble petalled lotus placed over a quadrangular

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1. Ghosh, A., *Jaina Art and Architecture*, I, p. 16.
2. *Ibid.*, p. 16.
3. Bhattacharya, B. C., *op. cit.*, p. 58.
4. PM Arch. Nos. 6531 and 6533.
5. PM Arch. Nos. 10678 and 10679.
6. *PMCA*, pl. XX (PM Arch. No. 6531).
7. Shah, U. P., *Aspects of Jaina Art and Architecture*, p. 275, fig. 2 of Paper No. 26.
8. *Ibid.*, p. 275.
9. *PMCA*, pl. XXI (PM Arch. No. 6533).
10. *Ibid.*, pl. XXXVI (PM Arch. No. 10678).

pedestal, Pārśvanātha is distinguisshed by the canopy of seven serpent hoods over his head. He is seated within a shrine formed of four pillars with double *chhatra* above. There are nine figures of seated devotees on the front face of the pedestal which have been taken by U. P. shah as representing the nine planets.[1] The other image from Aluara also shows him seated on a lotus pedestal with two Nāga-devotees represented on the pedestal.[2]

Mahāvīra

The twenty-fourth or the last Tīrthaṅkara Mahāvīra is the greatest of all the Jaina Tīrthaṅkaras. The founder of the present day Jaisism, he was undoubtedly a son of Bihar having been at Kundapur near Vaiśālī in a noble family of the Kṣatrīyas. His father Siddhārtha was the ruling prince of Kundapura and his mother Triśalā was the sister of Chetaka of Vaiśālī whose daughters were married to rulers of different kingdoms. This may suggest that Mahāvīra was connected with several ruling and aristocratic families.[3] Mahā vīra was also known by the name of Vardhamana for, since he was placed in the womb of his mother, the family-fortune went on ever increasing.[4] Most of the missionary activities of Mahāvīra were confind to Bihar and he finally attained *nirvāṇa* at Pavapuri in the district of Nalanda.

A lion among the Jaina prophets, Mahāvira has been assigned a lion as his special cognizance. The Yakṣa Mātanga, the Yakṣiṇī Siddhāyikā and the *Chowrie*-bearer Śreṇika (well known as king Bimbisāra of Magadha) are connected with him. The tree particularly associated with him is that of *Sāla* under which he had acquired the supreme knowledge.[5] In the words of Bhattacharya, "His symbol of lion is the most befitting mark of spiritual heroism. His for forbearance, his austerities, his atrenuous work in the path of destroyiog work are all unmistakable proofs of his lion-like personality. Indeed, he figures among the whole range of Jaina Tīrthaṅkaras as the '*Coeur de lion*'. For the same reason, we find his Yakṣiṇī Siddhāyikā has the symbol, as her vehicle, of a lion. His Yakṣa Mātanga riding an elephant personifies the royal power, which was associated with Vardhamāna in his worldly as well as in his spiritual life."[6]

Sculptural representations of Mahāvīra, both standing and seated, ranging in size from a miniature to a colossus, have been found in large numbers from the different parts

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1. *Sri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, part i, p. 288.
2. PM Arch. No. 10679.
3. Diwakar, R, R., *Bihar Through the Ages*, p. 126.
4. Bhattacharya, B. C., *The Jajna Iconograhy*, p. 64.
5. *Ibid.*, p. 60.
6. *Ibid.*, p. 64.

of the country. The earliest images of the Tīrthaṅkara are those which were discovered from Kankali Tilā near Mathura.[1] However, no bronze image of Mahāvīra of early date has been recovered from Chausa in the Bhojpur district. There are as many as six bronzes from Aluara which represent Mahāvīra,[2] including the one in which he has been shown standing side by side with the first Tīrthaṅkara Ṛṣabhanātha.[3] Mahāvīra, in all these images, has been rendered standing on a lotus placed over a pedertal with both his hands hanging down and touching below the knees, and his special emblem, the lion, being depicted on the pedestal below. One of the images, however, represents the Tīrthaṅkara standing within a pillared shrine formed of four pillars with the double umbrella above. Unfortunately one of the pillars of the shrine is missing.[4] In another image from Aluara, there are nine attending figures represented as seated on the pedestal.[5] The bronze image from Aluara, which represents both Ṛṣabhanātha and Mahāvīra standing side by side on the same pedestal but on separate lotuses, also depicts Mahāvīra standing with his hands hanging sideways and with the figure of the lion, his special cognizance, shown on the pedestal.[6] All these bronzes show *ūrṇā* on the forehead and the mark of the *śrīvatsa* symbol over the chest of the Tīrthaṅkara.

Ambikā

From Aluara has been obtained a beautiful bronze statuette of a female deity represented standing gracwfully in *tribhaṅga* pose on a lotus placed upon a quadragular pedestal, the front face of which bears the figure of a couchant lion facing to the right.[7] The goddess is two armed. The is holding something indistinct in her somewhat raised right hand, the left hand hanging down and touching below the knee. There are two miniature lotuses on the two sides of the central lotus over which stand two children differently poised. She is putting on a number of ornaments like circular earrings, a pearl necklace hanging between her breasts, armlets, bracelets and small crown over her head. The deity can safely be identified with the Yakṣiṇī Ambikā who is associated with the twenty-second Tīrthankara Neminātha.[8] According to the Śvetāmbara pescription, the goddess rides upon a lion and bears a bunch of mongoes, a noose, a child and a goad in her hands.[9] According to the Digambara description as well, she has a lion as her vehicle; but she is provided with only two arms, carrying a bunch of mangoes and a child in them.[1] In the present statuette from Aluara, the indistinct object held in the right hand of the goddess may have been the mangobunch. However, instead of the babe held in her arm, there are two children standing on her two sides on two miniature lotuses, and her cognizance, the lion, is shown in front of the pedestal. (Fig. 75). An exquisitely carved bronze image of standing Ambikā was found from Nalgora in the 24-Parganas of West Bengal, presently preserved in the National Museum, New Delhi.[2] This image also shows the goddess with two children, but with one, of them being held on her waist under the bent bow of a tree, and the other, completely nude, standing on her right side. She is carrying a bunch of mangoes by her right hand. At the bottom of the tree is he. vehichle, the lion, sitting by the side of the lotus over which the goddess is standing. On consideration of style, the image has been assigned to the 10th century A. D.[3]

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[1] Smith, V. A., *The Jaina Stupa and Other Antiquities of* Mathura, pp. XVII, XCI.

[2] PM Arch. Nos. 10670, 10671, 10672, 10673, 10677 and 10682.

[3] PM Arch. No. 10682.

[4] *PMCA*, pl. XXXVI (PM Arch. No. 10670).

[5] PM Arch. No. 10673.

[6] *PMCA* pl. XXXV (PM Arch. No. 10692).

[7] *PMCA*, p. 161, pl. XXXVII (PM Arch. No. 10984).

[8] *Shri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, part i, p. 289.

[9] Bhattacharya, *The Jaina Iconography*, p. 103.

P. Banerjee has illustrated a bronze statuette of the Yakṣiṇī Ambikā from Bihar[4] which he mentions as 'of Nalanda workmanship'.[5] The goddess has been represented as seated in *lalitāsana* on a lotus placed over a quadrangular pedestal, with her right leg hanging down and the left one folded and tucked up on the seat. She has been carrying something indistinct in her raised right hand, while she is supporting a child on her left lap by her left arm. A miniature figure of a lion is seen beneath the goddess and there is femple devotee in *añjali-mudrā* near the front right leg of the pedestal. There is also an elaborate back-piece formed of two upright and one transverse bars, the latter having *makara*-ends with pearl strings hanging down in the front. There is also an oval halo at the back of the head of the goddess being supported on the transverse bar. The stone image of Ambikā from Bihar, now added to the Nahar Collection in Calcutta, however, shows the goddess seated similarly with a child on her left lap.[6] A boldly carved lion is seated just below the seat over which the goddess is sitting. She shows miniature figure of a Jina in her headgear.In addition, there are two more small children standing nearby on her right side. A beautiful bronze image from Akotā also shows the Yakṣiṇī Ambikā seated in *lalitāsana* on a lion couchant withe bulging eyes and lolling tongue.[7] In this image too, the goddess has a child seated on her left lap, while she has a mango-bunch in her right hand and a citron in the left. Another child is shown standing beside her on the right. There is an elaborate back-piece at the back of the image of Ambikā. On palaeographic ground, the image is assignable to the latter half of the 6th century A. D.[8]

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1. *Ibid.*, pp. 103-04.
2. Shah, U. p., *Aspects of Jaina Art and Architecture*, paper 26; fig. 38.
3. Ghosh. A., *Jaina Art and Architecture*, p. 153, pl. 81B.
4. *Ibid.*, pl. 91. B.
5. *Ibid.*, p. 166.
6. *Ibid.*, p. 166, pl. 91. A.
7. *Ibid.*, pp. 139-40, pl. 68. B.
8. *Ibid.*, p. 140.

SECTION D

Miscellaneous Articles

As already seen, bronzes from Bihar mostly represent a large number of gods and goddesses—Buddhist, Brahmanical and Jaina. But there have also been some such bronzes which represent not the gods and the goddesses, but a variety of objects. For example, from Nalanda and Kurkihara have been obtained, in addition to the images of the deities, bronze Stupas, temples, gongs, conches, bells, umbrellas, etc., besides detached pieces of chalis (or back pieces) and pedestals of images, a damaged hand and broken discs with the staff which may have originally formed parts of the Stupas. (Fig. Nos. 78-81 and 83-85). Bronze models of temples, more of less of the Bodhgaya type, have also been recovered from Chandipore and Fatehpur. (Fig. No. 82). And Chausa as well has yielded a bronze *dharmachakra* and a *Kalpavṛkṣa*, both undoubtedly of religious significance. (Fig. Nos. 76 and 77). They are in themselves valuable objects of Indian art. It would, therefore, be worthwhile discussing some of these objects obtained from different places in the state.

The Dharmachakra

Of the eighteen bronzes from Chausa, there is one representing a dharmachakra which is undoubtedly highly interesting.[1] Though the *dharmachakra* occupies a subordinate position on the pedestals of the Jaina images in the early mediaeval period, it is here at Chausa that it has been depicted for the first time as an independent object of religious significance. The *dharmachakra* (Wheel of Religion), as it is, consists of a wheel furnished with sixteen spokes and a hub at the centre, as against twenty-four spoked wheels noticed in the Mauryan period. The Chausa *dharmachakra* is also provided with a rather long handle flanked by two nude female figures, as if supporting the wheel above, having been shown coming out of the mouth of two *makaras* on its two sides. The *makaras* have long upturned fish-tails. These nude female figures resemble the dryads appearing at Sāñchī both in terms of conception and execution, and the *makaras* resemble those on the Bhārhut railings. Taking into account the general resemblance which they bear with the figures at Bhārhut and Sāñchī, the Chausa *dharmachakra* has reasonably been assigned to the Suuga period.[2] Stella Kramrisch also assigns the same date.[3] U. P. Shah had earlier suggested that it could be placed in the Kushan period,[4] but he has also subsequently revised his opinion in favour of its earlier date.[5] (Fig. No. 76).

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[1] *PMCA*, p. 116, pl. XVIII (PM Arch. No. 6540). Height including the shaft 32. 4 cms. and diameter 20. 3 cms.

[2] *Shri Mahàvira Jaina Vidyalaya Golden Jubilee*, volume, part i, p. 276.

[3] *PMCA*, p. 107.

[4] Shah, U. P., *Akotā Bronzes*, p. 3.

[5] Sha, U. P., *Studies in Jaina Art*, fig. 15.

The Kalpavrkṣa

The other bronze object of considerable interest from Chausa is a *Kalpavrkṣa*[1] (or aśoka tree, according to Debala Mitra).[2] Furnished with several branches, with two leaves hanging from each of them, it has also a female figure perched at ease on its topmost part, holding a full bowl in her hands. It is, however, difficult to say if there was a separate figure of a Jina placed below the tree in front of its trunk, and, as such, it is also impossible to suggest if it may be regarded as an evidence of Jaina tree worship in metal.[3] The facial feature of the female seated on the top of the tree resembles very much with those of the Śunga figures in stone and terracotta, and, on this basis, the *Kalpavrkṣa* may also be placed in the Śunga period. (Fig. No. 77).

The Stūpas

From Nalanda and Kurkihara have been obtained some bronze Stūpas, undoubtedly of religious significance and in themselves successful objects of art, which are of the type like of which are very often found in the premises of the Buddhist monastic establishments in the form of votive Stūpas in stone. These bronzes, like their counterparts in stone, consist of a hemispherical come (*aṇḍa*) poised over a cylindrical, square or octagonal drum, often two or three tiered, and surmounted by a *harmikā* furnished with an umbrella with its shaft fixed in the centre, the umbrella having several discs but very often in odd numbers, each of the upper ones being smaller than the lower ones. One of the bronzes from Kurkihara shows the dome (*aṇḍa*) somewhat elongated, placed over a double petalled lotus and resting upon a two tiered quadrangular pedestal. The *aṇḍa*, which is topped by the *harmikā* has a three disced umbrella fixed in its centre, the shaft of which terminates above in the form of a lotus bud.[4] (Fig. No. 85). From Nalanda as well has been obtained a bronze Stūpa with the *aṇḍa* placed over a single petalled lotus and resting upon a double tiered quadrangular pedertal.[5] In this example, the umbrella at the summit of the *harmikā* is completely lost. It has, however, some additional feature, depicting figures of the Buddha seated in the *dhyāna* the *bhūmisparśa*, the *abhaya* and the *dharmachakra mudrās* in four small niches sunk into the drum, facing the four cardinal points, above the pedestal. (Fig. No. 78). In this respect, another bronze Stūpa from Nalanda, which was found from the Monastery Site No.1 from the Devapāla level, is of particular interest.[6] The Stūpa, which is in a better state of preservation, is almost complete but for a missing leg of the pedestal and the topmost finial of the surmounting umbrella. The *aṇḍa* of the Stūpa is placed over a double

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1. *PMCA*, p. 116, p. XVIII (PM Arch. No. 6550). Height including the trunk of the tree 34.3 cms.
2. Ghosh, A., *Jaina Art and Brchitecture*, p. 72, pl. 22. c.
3. Shah, U. P., *Aspects of Jaina Art and Arcitecture*, p. 272.
4. *ASIAR*, 1930-34, pl.CXLVIII. 10.
5. *Ibid.*, pl. CXXXVI. c. (height 11 iaches).
6. *Ibid.*,1926-27, p. 218; *Ibid.*, 1927-28, pl. XLIV. a.

tiered drum, the lower section of which is square and contains a small raised panel in the middle of each face, one of them being inscribed. Each central panel on the lower section of the drum is flanked by seated figures, apparently of the Bodhisattvas, among which Avalokiteśvara and Vajrapāṇi may be recognised. The upper tier of the drum is octagonal, containing the conventional scenes from the life of the Buddha, portrayed in a series of panels from his birth to his *nirvāna*. Above this is the dome like top surmounted by the umbrella of eight discs. (Fig. No. 79). A votive Stūpa in stone from Bodhgaya now housed in the Indian Museum at Calcutta, is also found containing bas-reliefs depicting scenes from the life of the Buddha.[1]

There is another interesting bronze piece from Nalanda which represents the Stūpa provided with the flights of steps on the four sides of the platform over which the hemispherical dome is placed.[2] Besides, there are four holes on the corners of the platform indicating the existence of four subsidiary Stūpas originally at the four corners. There is yet another bronze Stūpa obtained from Kurkihara which is also furnished with the flights of steps on the four sides of the platform made up of three tiered drum over which a rather much elongated dome (*aṇḍa*) is placed.[3] The presence of the flights of the steps at the four cardinal points has rendered the ground plan octagonal in appearance. The bulbous *aṇḍa* is separately inserted into the drum and the cylindrical receptacle is formed inside it. It rests upon a lotus above the three tiered drum. At the four corners of the drum are four pilasters rising up to the lower portion of the bulbous part which are surmounted by sedant lions with their mouth agape. One of the pilasters is damaged to the extent that the lion above is also missing. It is dated in c. 10th century A. D. (Fig. No. 80).

The Temples

The great Mahābodhi temple at Bodhgaya, in spite of there being no conclusive proof so far, has been assigned to the Gupta period. The temple, however, captivated the fancy of the artists and has very frequently been represented in the stelae, miniature shrines as well as on the terracotta seals and votive tablete. The terracotta plaque, discovered at Pataliputra by D. B. Spooner in course of the excavations of the site, is supposed to have represented the Mahābodhi temple.[4] R. D. Banerji, is, however, disposed to identify the representation with the main temple (*Mūla-Gandhakuti*) of Sarnath, for, as he points out, 'not a single votive seal or tablet has been discovered with the representation of the Mahābodhi temple, which can be referred to a date earlier than the 9th century A. D.'[5] B. P.

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1. Banerji, R. D., *EISMS*, p. 153.
2. *ASIAR*, 1934-35, p. 40.
3. *Branze Images in Patna Museum*, fig. 39 (PM Arch. No. 9804).
4. *JBORS*, Vol. I, pp. 1-4.
5. Banerji, *R*. D., *EISMS*, p. 147.

Sinha, although considers it to be representing the Bodhgaya temple, has noticed certain differences between the temple proper and the representation on the terracotta plaque.[1]

From Nalanda and Fatehpur have been found miniature shrines in bronze which seemingly present the rough models of the great Mahābodhi temple at Bodhgaya. The bronze, discovered at Nalanda, which represents a temple of the Bodhgaya type, is severely damaged, its middle portion having completely lostt.[2] From the middle of the shrine rises a square pillar which seems to have originally supported some emblem as can be conjectured from the tenon piece. Round the base of the pillar, there four square sockets intended originally to receive four figures. The top or the *śikhara* portion of the shrine has four niches, each having a trefoil arch. A miniature figure of the Buddha seated in the *bhumisparśa-mudrā* adorns one of these niches. The *śikhara* is crowned by an *āmalaka* and a finial of the Buddhist Stūpa type. At one corner of the shrine is seen a small couchant elephant. The front of the pedestal bears an inscription which runs on all its four sides. (Fig. No. 81).

The bronze from Fatehpur is in a much bettsr state of preservation. It has also been cast in the form of temple with a curvilnear *śikhara* surmounted by an *āmalaka* and a *kalaśa* over a quadrangular chamber, the whole composition having been placed over a *pañcharatha* pedestal. The chamber, the frontage of which is completely open, has the figure of the Buddha seated in the earth-touching attitude in meditation over a double petalled lotus seat. Just over the shrine chamber, in front of the *śikhara*, there is another figure of the Buddha in the meditative pose within a rectangular space with both his palms placed on the lap seated in *vajrāsana*. At the four corners of the chamber, there are four miniature votive *stūpas* suggestive of four small *śikhara*s, thus making a total of five *śikharas* and simulating the *śikharas* of the Mahābodhi temple at Bodhgaya. The *śikharas* of the bronze model has projections and decorations similar to what are noticed on the body of the *śikhara* of the Bodhgaya temple. (Fig. No. 82). One of the bronzes from Jhewari in the Chittagong district, now included in Bangladesh, as well represents the temple of the Bodhgaya type.[3] It was studded with semi precious stones, some of which are still left. On the four sides of the temple, just above the pedestal, there are four niches, each having a trefoil arch, for receiving the figures of the Buddha. In this example as well, the *śikhara* is curvilinear adorned with the *āmalaka* and the finial of the votive *stūpa* type and decerated with projections and carvings similar to what are noticed on the *śikhara* of the Bodhgaya temple. This bronze piece is assigned to c. 10th century A. D.

One of the bronzes from Chandipore near Patharghat in the Bhagalpur district also repre sented a shrine; but unfortunately the bronze is missing and nothing is known of its whereabout.[4]

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1. Sinha, B. P., *Bhāratiya Kalā ko Bihāra ki Dena*, pp. 77-78.
2. *ASIAR*, 1930-34, p. 280, pl. CXL. a.
3. *Ibid.*, 1927-28, p. 184, pl. LVII. a.
4. Bhattasali, N. K., *IBBDM*, p. 46.

Lion on Elephant

One of the highly interesting examples of bronze art from Nalanda is the metal finial of a seat cast in a very large size (height 1 1/2 ft.) in the form of a lion attacking an elephant and overpowering it. The whole composition is placed over a lotus pedestal.[1] Presently housed in the Archaeological Museum at Nalana, this art spocimen is datable in c. 9th-10th century A. D. According to J. C. French, "the Lion on the Elephant is a bold and impressive design, and is a fine example of the art of this period."[2]

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[1] French, J. C., *The Art of the Pal Empire of Bengal*, p. 15, Pl. XXVI; Bussagli, M. and Sivaramamurti C., *5000 Years of the Art of India*, pp. 194 and 202, fig. 233.

[2] French, J. C., *op. cit* , p. 15.

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Dress And Ornament of Bronze Images

The bronzes obtained from Nalanda, Kurkihāra and other parts of the state, as already seen, represent a number of deities—Buddhist, Brahmanical and Jaina. They have beed rendered in different attitudes, displaying different hand poses and carrying various objects in their hands. These bronzes are no doubt immensely valuable objects of Indian art, providing an important study in the special features of the various gods and goddesses they represent; but at the same time they also furnish a precise idea about the dresses and the ornaments of the contemporary period and the mode of wearing them. It is not unlikely rather appears more natural, that they in a way suggest the dresses and the ornaments of the people during the period when these bronzes were prepared. The Tibetan historian Tāranātha, who flourished in the 17th century A. D., states that the bronzes were cast by Dhīmāna and his son Viṭapāla who probably hailed from Nalanda itself. This may point to the local artists, who were expert in bronze casting, having mostly been commissioned for the casting of the metal images of the gods and the goddesses.

Male Dress :-

A study of the bronze images of the male deities suggests that dresses of various kinds were worn and different modes were followed for wearing them. Generally two pieces of garments, one meant for the upper part of the body and the other for the lower part, were used, though occasionally one long piece of cloth was also used for covering both the lower and the upper parts of the body. It may, however, be noted that the presence of the drapery is very often indicated by somewhat semi-circular schematic lines incised over the body of the images;[1] but sometimes it has been rendered so transparent that its presence in such cases can be inferred only by its edges.[2] Images of the Buddha and some other Buddhist deities show the use of two pieces of garments—an upper garment (*sanghāṭi*) and a lower garment (*antaravāsa*). The upper garment (*sanghāṭi*) of the Buddhist images calls for some elucidation. As in the copper image of the Buddha from Sultanganj (Bhagalpur dis-

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1. *ASIAR*, 1930-34. pl. CXXXIV. a and c (Buddha, Nalanda); PM Arch. Nos. 9593, 9591, 9590, 9589, etc. (Buddha, Kurkihara).
2. *ASIAR*, 1930-34, pls. CXXXIV. b; CXXXVI. e; CXXXVI, b (Buddha, Nalanda); PM Arch. Nos. 9592, 9594, 9588 (Crowned Buddha, Kurkihāra), 9625 (Buddhas on a backpiece, Kurkihāra).

trict),[1] it sometimes covers both the shoulders of the god, hanging like a long robe;[2] but usually it is being done in a very remarkable manner, leaving right shoulder and the right breast uncovered, and, on the left shoulder, it is gathered in such a way that the folds appear tucked beneath one another.[3] This is indicated by a kind of bifurcation of the schematic lines suggestive of the folds. They sweep in diagonal and shallow curves only as far as the waist line (i. e. where the under garment is closely tied around the body). The *sanghati* equally appears as tucked in at the height of the waist, an from this second point of gathering, the folds fall more horizontally than from the shoulder but in the same way. Usually, the hem of the upper garment is held by the left hand, either pendent or slightly upraised. The lower garment (*antaravasa*), consisting of another piece of cloth, covers either the entire lower part of the body of a part of it.[4] Sometimes, as already referred to, only one long piece of cloth is used which is first wrapped round the legs and then its remaining portion is allowed to pass through the right armpit covering the chest diagonally and finally thrown over the left shoulder. This arrangement of the garment seems to have been common among the Buddhist monks. There is an interesting figure of the Buddha which shows a slightly different arrangement of the garment. In this case, it is found covering the arm, the right shoulder and a major portion of the chest. Almost similar mode has been followed even when there is a separate piece of cloth for the upper part of the body.[5] Most of the bronzes as well as stone sculptures are shown wearing the upper garment in a more or less similar manner; but the arrangement of the garment in the case of a stone scultpure of Mañjuśrī is somewhat different.[6] He is shown wearing a twisted cloth round his abdomen just below the navel portion. It appears to have been knotted at the back of the figure.

The other type of garments, which seems to have been commonly used, consisted of a *dhotī* as the lower garment and an *uttarīya* or scarf as the upper garment. These were the garments used both by the rich and the poor sections of the society in various ways. Male deities are found wearing *dhotī* which is generally shorter and narrower than that worn by the people in the present days. Ordinarily, the *dhotī* hardly reached below the knee, and in many cases it was even shorter than that. It is interesting to note that some of the bronzes from Kurkihāra show their lower garment below the knee on the right leg and just on the knee on the left.[7] In some other figures, it is shown above the knee on the right leg and down to the knee on the left.[8] Further, some of the bronze images from Kurkihāra show that it was arranged in such a manner that it came down to the knee on the right leg and a little below on the left. Of the styles enumerated

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1. *The Way of the Buddha*, fig. V. 11.
2. *ASIAR*, 1930-34, pls. CXXXIV. a and c; CXL. bc. 2 (Buddha, Nalanda).
3. *Ibid*, pls. CXXXIV. b and d; CXXXVI. e; CXXXVIII. a, b and c (Buddha, Nalanda), JISOA. II, 1934, pl. XXIX (Buddha, Kurkihāra).
4. *ASIAR*, 1930-34, pls. CXXXIV. a, b, c and d: CXXXVI. e; CXL. b. 2 (Buddha, Nalanda).
5. *JISOA*, II, 1934, pl. XXIX. 1 (Buddha, Kurkihāra).
6. PM Arch. No. 1660 (Manjuśri, Patna Museum).
7. PM Arch. Nos. 9771, 9739, 9622, 9816, 9610, 9600 (Kurkihāra).
8. PM Arch. No. 9792 (Four-armed Avalokiteśvara, Kurkihāra).

above, the last two of them appear to have been very popular because of their having been represented in a large number of figures. The cases where the *dhoti* reached up to the ankle may be regarded as exceptional. It may further be suggested that the mode of wearing it down to the ankles was popular among the rich people and up to the knees among the poor The poor people naturally like the latter arrangement on account of it being convenient for carrying on the field work; but it was not so significant for the rich whether it came down to knees or to the ankles. Probably it was more a fashion than the need. The usual mode of wearing the *dhoti* was different from the present fashionable mode. The central part of the *dhoti* having dovered the lower part of the body below the navel,[1] both the ends of the cloth were drawn in and tucked up behind.[2] It was held tight round the waist by a girdle, consisting of three or more bands (with or without the embroidery work) fastened together by means of a knot in the centre just near about the region of the navel Sometimes, only the left end of the *dhoti* was tucked up behind and the right end was allowed to hang in graceful folds in front. This mode of wearing the *dhoti* exposes the contour of the legs as the cloth fits them closely, and the folds are often marked by incisions both vertical and horizontal. The figures of Viṣṇu with Lakṣmī and Sarasvati[3] and another of Śiva with Umā[4] are good examples of this arrangement, for they show long pleats in their lower garments which dangle freely in between the legs. Sometimes a girdle or twisted scarf was also used over probably to keep the dress tight with the body or to add to the elegance and beauty of the wearer. Another figure Visnu also deserves notice because of a string tied around the waist, besides the usual waist belt.[5] Further, some of the bronzes have designs of various kinds embossed or embroidered over their garments. Some have dotted designs, while others show floral and mat designs.[6] Besides the *dhoti*, *lañgoṭa* is also found to have been used. It is interesting to note that the figure of the Buddhist god Trailokya-vijaya has been shown wearing a *langoṭa*-like lower garment, the ends of which flutter in between the two legs.[7]

The upper garment (*uttariya*), which is a shawl, is very often thrown over the upper part of the body. In the case of Mañjuśrī, the shawl hangs loosely over the arms, as in the images of some goddesses.[8] The shawl of the sitting Sāmantabhadra or Kṣitigarbha serves as a support of the knee.[9] The *upavita* cannot always be recognised; it is certainly absent in the Mañjuśrī image.[10]

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1. *ASIAR*, 1930-34, CXXXV. b (Arapachana, Nalanda), CXXXV. [c and d (Vajrapāṇi, Nalanda), CXXXVII. j and k (Bodhisattva, Nalanda).
2. *Ibid.*, pls. CXXXV. d (Vajrapāṇi, Nalanda); PM Arch. Nos. 9786 (Padmapāni, Kurkihāra), 9792 (Avalokiteśvara, Kurkihāra). 9791 (Balarām, Kurkihāra)
3. Viṣṇu, Fatehpur.
4. PM Arch. Nos. 9624, 9772 (Umā-Maheśvara 'Kurkihāra).
5. Viṣṇu, Nalanda (Ghosh, A., *Nalanda*, pl. III. B).
6. *Bronze Images in Patna Museum*, figs. 15, 16, 18-24, 34-36 (Kurkihāra).
7. Sahai, B *op cit.*, figs. 38 and 39.
8. Kempers, A.J.B., *op cit.*, fig. 6.
9. *Ibid.*, fig. 9; *ASIAR*, 1930-34, pl. CXXXVI. a.
10. Cf. Kempers, A.J.B., *op cit.*, fig. 6.

Female Dress :

Women also used two separate pieces of garments for covering the upper and the lower parts of their body.[1] The lower garment generally consisted of a much longer piece of cloth or *sarī* which reached down to the knee or to the ankles, and was fastened with the help of a waist girdle, Some of the figures have been shown putting on waist-ornament over the lower garment. N. K. Bhattasali observes with regard to the stone images of Bengal: "The manner of wearing the *sāri* by the ladies appears to have undergone radical change. At present, the *sārī* goes round the waist like a petticoat, and no portion is left to serve as *kāchhā*, as in the case of the males. The rest of the *sāri* covers the upper portions of the body and ultimately also serves as a veil to cover the head. The *sāri* by which the ladies represented in these stone images are found covered appears to have been of a different nature. At first sight they look like petticoats, but careful observation reveals the fact that they are not so. For purposes of observation, a scrutiny of standing figures gives the most satisfactory results and the attention of the reader is, therefore, directed to the figures of Lakṣmī and Sarasvatī on the images of Viṣṇu. images of Mārīchī, images of Mahiṣamarddinī and images of Chaṇḍī. It will be seen from these images that the *sārī* does not cover the front like a flat piece but goes round the legs and exhibits their contours. It will further be observed that while the outer corner of that portion of the *sārī* which meets the leg is left at a right angle to the leg, the inner corner is drawn up, suggesting tucking up between the legs and fastening of both the ends like *kāchhā*. This is suggestive of the South Indian fashion of wearing the *sārī*. This method leaves the legs much wider freedom of movement than the petticoats or the *sāris* as worn at present in Bengal."[2] Precisely speaking the women wore *sārī* in the manner the men did their *dhoṭi*. With the *sārī* worn as in the present days, it would have been difficult, if not impossible, to represent the deities in *sukhāsana* or *lalitāsna* or standing with the legs wide apart, retaining the *sārī* in position as required by decency. This mode, however, appears to have come into fashion during the Pāla period. for in the earlier sculptured repressentations, the *sārī* went round the lower part of the body, one end falling verticall behind the left leg in graceful folds. It may, however, be noted that in ancient period, the *sārī*, like the *dhoṭi*, never covered the upper part of the body. As such, the upper part of the body is generally found covered by a long narrow scarf (*uttariya* or *oḍhni*) or a breast garment; but there are several images which are represented even without the upper garment which may indicate that keeping the upper part of the body exposed may not dave been regarded indecent in the society. Presumably, the breast garment was worn by women of recher class, while *oḍhni* (or *dupaṭṭā*) was used both by the common people as well as the rich people alike. It is just possible that the women of the poor class did not use the upper garment at all because of economic reasons. Even these days, women of poor class, particularly the tribal women, do not put on any upper garment in some parts of the country. The *oḍhni* was generally worn across the chest covering the breasts partially. One of its ends was allowed to pass under the right breast which was finally thrown over the left shoulder through the right armpit. The figure of Tārā from Kurkihāra has been shown wearing the scarf (*oḍhni*) in such a manner that it covered her left breast completely and only a part of the right breast[1]. But the arrangement of the scarf in the case of a female figure from Orissa is different in style for both the breasts have been shown covered fully. There are also some figures which reveal that sometimes the scarf does not cover any of the breasts, rather it is shown simply hanging in between the two breasts. Evidences are not wanting when both the breats are shown completely covered. Further, it appears from the images that the scarf was arranged in various ways. Generally it has been shown arranged transversaly or diagonaly over the chest either covering the breasts of leaving them bare.[2] In another mode, it has been shown broader near the armpit and narrower near the shoulder.[3] Further, these scarfs were arranged either loosely round the body or closely clinging to it.[4] Generally, they are plain without any design, but in some cases, floral and circular designs are also noticed. This may indicate that embroidery as well as printing were done on the garments. It, therefore, supports the literary evidence that the embroidered and printed garments were used in the periad.[5] The arrangement of the scarf on the figure of Vasudhārā is of special interest, for it has been shown hanging through the left elbow. This mode of wearing scarf is generally not seen. In addition to it, the women occasionally covered their breasts by the breast garment (*choli* or *stanapaṭṭa*). It consisted of a somewhat long piece of cloth something like a band. It does not appear to have been a tailored garment. It passed over the breasts and its ends were finally knotted either at the back or at the sides. The figures of Durgā and Aparājitā have, however, been shown wearing twisted scarfs over their breasts; but in some cases, these bands have been shown below the breasts. It may, therefore, be suggested that the purpose of the breast-band was to keep the breasts tight as well as in position and not to conceal them. In a few cases, the women also used a bodice, which covered the body above the navel and a portion of the upper arm. The *sārīs* of the women and, as already seen, even the *dhotīs* of the men were embroidered with various designs, composed of lines or floral and ornamental devices of various patterns, suggesting thereby that women as well as men had love for beautiful dresses. Sometimes, they have been shown in a garment fitting closely to the body.

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[1] PM Arch. Nos. 9738/9741-Vasudhārā from Kurkihāra (use of two separate garments); 9642-Tārā, Kurkihāra (*dupattā*). 6498-Gaṅgā (without upper garment); 10609-Female devotee represented with Viṣṇu, 9677-Prajñāpāramitā; 9667-Tārā, 9679-Devī (*sāri* reaching down to the knees); 9631, 9642, 9736, 9630, 9666, 9662, 9607, 9639 (fine texture of the garment); 9695, 9642, 9736, 9795 (lower garment with deep incised lines); 9751 (simple lines); 9770 (twisted scarf); 9741, 9631 (floral design); 9667, 9791 (pleats between the legs).

[2] Bhattasali, N. K., *IBBDM*, p. XXX.

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1. PM Arch. No. 9770 (Tārā, Kurkihāra).
2. PM Arch. Nos. 9607 (circular design over the scarf), 9631 (floral design over the scarf), 9695 (scarf of Vasudhārā), 6341 (scarf shown below the breast region).
3. PM Arch. No. 9770 (Tārā, Kurkihāra).
4. Cf. Stone image of a lady with a bird from Rajmahal.
5. Agrawala, V, S., *Harsacharita, Eka Sānskritik Adhyayana*, pp. 73-74.

Male Ornament :

Bronze images of the gods and the goddesses from different places in Bihar furnish an interesting study of the various types of ornaments used by the people for decorating their persons. Literary references coupled with artistic evidences point beyond doubt to the the great love the people had for adorning their persons with ornaments like crowns, armlets, wristlets, necklaces, waist-girdles, etc.

Head Ornament :—Head ornament of various types are noticed in the bronzes representing the male deities. They are found in both the Buddhist and the Brahmanical images, suggesting thereby that religious differences did not bear any distinction in the use of the ornaments. Kālidāsa has mentioned a number of head ornaments including *mukuta mauli,* and *sraja.*[1] *Mukuṭa* was a crown studded with jewels and *mauli* was something like a diadem, while *sraja* was a garland of flowers to be worn on the forehead. The diadem beset with jewels was called *maulimani.* Fa-Hien also attests to the use of diadems and crowns by male persons.[2] According to Bāṇa, the top-knot of Harṣa was adorned with a jewel inlaid with pearls.[3] Māgha refers to two types of head ornaments—*mukuṭa* and *kanaka kirīṭa.*[4] Hemachandra and Abhinanda also mention the use of head-ornaments under different names.[5]

Two types of crowns are very often found represented in the images-the *kirīṭamukuṭa* and the *karaṅḍamukuṭa.* The *kriṭamukuṭa* is conical cap made up of costly metals and surmounted by an ornamental top. It has a central motif or a large jewel in its front, the remaining part being covered with smaller designs and jewels. This type of *mukuṭa* is found adorning the head of Viṣṇu.[6] The *karaṇḍamukuṭa* is a small coronet made in the shape of an inverted bowl or flower pot. It is shallower and simpler than the *kirīṭamukuṭa* and without much decoration. It is shaped like a conical basket with the narrower end shown upwards. This head ornament is found mostly over the head of the minor deities like Sūrya,[7] indicating the subordinate position of this type of *mukuṭa.* Other types of head ornaments noticed in the images are small crowns or chignons or jewels adorning the head of the deities.

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1. *Raghu.*, VI. 19. 80; VII. 62. 66; VIII. 34.36; IX. 13. 20, 51, &c.; *Vlk.*, IV. 233; *Kumār.*, VII. 94; IX. 21. 27; *Rtu.*, V. 5; *Sak.*, VII. 24.
2. Remusat and others, *The Pilgrimage of Fa-Hien*, p. 103.
3. Cowell, E. B. and Thomas, F. W., *Harsacharita*, p. 61.
4. *Siśupālavadha*, I. 46; X. 6; XII. 9; XV. 3; XVII. 16.
5. *Desināmamālā*, III. 8; *Rāmacharita*, XIII. 124-55.
6. Cf. images of Viṣṇu from Nalanda and Fatehpur.
7. Cf. images of Sūrya from Kurkihâra.

Neck Ornament :-Kālidāsa has mentioned various types of neck ornaments, which may broadly be divided into two classes, the dog-collared and the flowing or hanging type.[1] Among the dog-collared type, mention has been made of *niṣka* a necklace probaly made up of coins stringing together. Among the flowing or hanging type are *muktāvali*, *hāra*, *vaijayantikā* and *mālā*. *Muktāvali* was a string of pearls, *hāra* a necklace, *vaijayanṭikā* a necklace composed of gems and *mālā* a long garland of flowers. Generally the male deities are found putting on a short necklace of one string composed of globular beads (*ekāvali*). Sometimes, this sort of necklace has been provided with two strings. The figure of Viṣṇu probably wears a dog-collared necklace.[2] The use of *vaijayantikā* and *vanamālā* are generally noticed in the figures of Viṣṇu hanging below the waist, sometimes even down to the knees. Various types of neck ornaments of varied motifs and designs are found represented in to the bronze images of the deities, and they are broadly of three types—those close to the neck, those hanging over the chest and those hanging below the waist, sometimes coming down up to the knees. While some of them are even plain, without any motif, others show flowery, wheel and leaf designs.[3]

Ear Ornament :-Kālidāsa has mentioned several types of ear ornaments such as *karābhuṣana*, *karnapūra*, *kunḍala*, *manikunḍala*, etc.[4] Most of these ornaments appear to be pendants made up of rubies and other precious stones. *Karnakunḍala* was also known by the terms *mrchchhakunḍala* and *makarakunḍala*[5] named after the shapes of fish and crocodile. The ear-rings worn by Bhaṇḍī, as recorded by Bāṇa, were made up of pearls; while the ear-rings of the chieftains were budded with gold filigree works.[6] The Rāmacharita also mentions ear naments like *kunḍala*, *manikunḍorla*, *kāñchanaku nḍala* and karṇābhūṣaṇa.[7] The ear ornaments were also known by the terms *patrakunḍala śankhapatrakuṇḍala*, *sarpakuṇḍala* and *ratnakuṇḍala*, some of these having been named after their shapes, designs and material.[8]

Several forms of ear-ornaments appear in the bronzes. Circular ear-rings were commonly used, though rectangular, wheel shaped and flower shaped ear ornament were also

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1. *Kumār.*, II. 49; *Raghu.*, I. 6. 8; II. 25. 49; V. 52. 70; VI. 14; *Vik.*, I. 17; V. 2; *Rtu.*, II. 25; *Sāk.*, VI. ?; Upadhyaya, B. S., *India in Kālidāsa*, p. 202.
2. Sinha, B. P., *Bhāratiya Kalā ko Bihāra ki Dena*. fig. 75.
3. Avalokiteśvara, Kurkihāra (PM Arch. No. 9742)-flowery design; Vagiśvara, Kurkihāra (PM Arch. No. 9722)-leaf desing; Mañjusri-Kurkihāra (PM Arch. No. 9773)-wheel design; Avalokiteśvara, Kurkihāra (PM Arch. Nos. 0919-20)-plain.
4. *Raghu.*, III. 19; V. 65; VII. 27; XI. 15, *Rtu.*, III. 19.
5. Upadhyaya, B. S., *India in Kālidāsa*, p. 203.
6. Cowell, E. B. and Thomas, F. W., *Harsachaarit*, pp. 202, 231.
7. *Rāmacharita*, XI. 92-96, XII. 113. 16; XXVII. 241-72; XXVII. 248-78.
8. Majumdar, B. P., *Rocio-Economic History of Northern India*, p. 208.

in use.[1] The lotus shaped ear ornament has been alluded to by the term *kamalakuṇḍala*, while the wheel shaped ear ornament corresponds to *tāṭankachakrakuṇḍala*.[2] Sometimes, it was in a simple ring design. The use of *makarakuṇḍala* is also noticed, as is evident from the image of Viṣṇu from Nalanda.[3] In some of the bronze images from Kurkihāra, the Buddha is shown wearing ear-tops in which there is a circle in the centre and four trefoil pendants attached to the four sides of the circle.[4] Sometimes, two different types of ear ornaments were worn by one and the same person, such as the drum-shaped in the right ear and a simple ear ring in the left one.[5]

Hand Ornament --Armlets and wristlets are the ornaments noticed in the hands of the images of the deities. Kālidāsa has alluded to the use of the hand ornaments by the terms *aṅgada* and *valaya*, corresponding to armlets and bracelets,[6] and makes mention of their various types.[7] According to Bāṇa, Bhaṇḍī decorated his forearms with bracelets.[8] In the *Kādambarī*, certain chieftaing of Ujjain have been described as wearing bracelets.[9] There are also references to the use of armlets under the term *keyūra* in the *Kumārapālacharita*[10] and the *Rāmacharita*.[11] Hiuen-Tsang records that the body of the kings and the grandees were adorned with rings and bracelets.[12] Harṣa is described as wearing one bracelet indicative of sovereignty.[13] Albiruni as well testifies to the use of the arm-rings and the fingerrings.[14]

Actual representations of the hand ornaments in the bronzes exhibit great variety. The armlets very often consist of band, either smooth or embellished with pearls, decorated with a flower motif or adorned with a big circular or leaf shaped pearl with attachments above and below[1] Sometimes, the armlets show two bands along with the flowery motif or inset with pearls.[2] They are very often found decorated with the motif of a crown (*mukuṭa*) or a peacockfeather (*keyūa-mayūra*) or even with the *kīrtṭimukha.*[3] The famous figure of Lokanātha from Kurkihāra is seen putting on an armlet of the *kīrttimukha* type,[4] correspond ing to the *krṣṇachuḍa* of the modern days. The armlet worn by Balarāma from Kurkihāra is of the *mukuṭa.* type.[5] The four-armed Avalokiteśvara from Kurkihāra is found wearing a spiral shaped armlet ending in blue lilies at its two ends.[6] At times, only half a lotus is seen tucked on it.[7]

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[1] Crowned Buddha, Kurkihāra (PM Arch. Nos. 9592, 9594); Balarāma, Kurkihara (PM Arch. No. 9791)-new type; Siṁhanāda Ljkeśvara, Kurkiāra (PM Arch. No. 9623); Hayagriva, Kurkihāra (PM Arch. No. 9787); Crowned Buddha, Kurkihāra (PM Arch. Na. 9794); 0ld types-Lokanātha. Kurkihāra (PM Arch. No. 9786); Mahārājalīlā Mañjuśri. Kurkihāra (PM Arch. No. 9683)-Lotus shaped; Avalokiteśvara Kurkihāra (PM Arch. No. 9788), Wheel shaped.

[2] *Ancient India*, No. 4, p. 143.

[3] Verma, B. S., *op. cit.*, p. 27.

[4] PM Arch. No. 9596 (Buddha).

[5] Cf. Verma, B. S., *op. cit.*, fig. 8.

[6] *Raghu.*, VI. 14-24, 73; XVI. 73: XIX. 14; *Rtu.*, IV. 3; VI. 7; *Vik.*, I. 1, V. 2; *Rumar.*, II. 64; *Mālāvikā.* II. 6.

[7] *Raghu.*, VI. 8.86; VII. 50; XVI. 56 (*keyura*); XVI. 73 (*valaya*); *Kumār.*, VII. 69 (*keyura-mayura*) *Mālavikā*, II. 6 (serpent shaped bangle); Sak., III. II; VI. 6.

[8] Cowell, E. B. and Thomas, F. W., *Harsacharita*, pp. 116-17.

[9] *Kādambari*, ed. Kane, P. V., p. 174.

[10] *Kumārapālacharita*, I. 76.

[11] *Rāmacharita*, XIII. 124-55.

[12] Watters, T., *On Yuan-Chwang*, I. 151.

[13] Cowell, E. B. and Thomas, F. W., *Harsacharita*, pp. 197-98.

[14] Sachau, E. C., *Albiruni's India*, I. 181.

The bracelets worn round the wrists are generally plain rings. The male deities put on mostly one bracelet in each of their hands; but sometimes two bangles are found decorating each of their wrists.[8] Sometimes, the bracelets are made up of beads or pearls, and at times decorated with flowers.[9]

Waist Ornament :-Kāliāsa attests to the use of various kinds of waist ornaments by male persons and makes mention of *mekhalā, rasanā and kāñchī*[10] *Mekhalā* was probably a girdle of beads, whlle *rasanā* was a plain hip belt and *kāñchī* was procly similar to *rasanā* but was made of gold. There is mention of the use of the waist ornament by male persons in the *Harṣacharita.*[11] Harṣa is stated to have presented the ambassador from the king of Assam, besides other ornaments, a waist band called *parivesa*, whereof one part showed cluster of pearls.[12] In the *Śiśupālavadha* as well, mention has been made of *mekhala* or *kabandha.*[13] The use of the term *kabandha* for waist ornament occurs also in the *Kumārapālacharita*[14] and the *Rāmacharita.*[15]

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1. PM Arch. Nos. 9620, 9619 (Avalokiteśvara), 8618 (Lokanātha), 9623 (Lokanātha), 9787 (Hayagrīva), etc.
2. PM Arch. No. 9610 (Siddhaikavīra, Kurkihāra).
3. PM Arch. Nos. 9721, 9786.
4. PM Arch. Nos. 9786; *ASIAR*, 1930-33, pl. CXLVII. d.
5. PM Arch. No. 9791 (Balarāma).
6. PM Arch. No. 9788; *ASIAR*, 1930-34, pl. CXLVII. a.
7. PM Arch. No. 9599 (Mañjusrī, Kurkihāra).
8. PM Arch. Nos. 9599 (Mañjuśrī, Kurkihāra), 9610 (Siddhaikavīra, Kurkihāra), 9611 (Mañjuśrī Kumarabhūta, Kurkihara).
9. PM Arch. Nos. 9788 (Avalokiteśvara, Kurkihāra), 9786 (lokanātha, Kurkihāra).
10. *Rtu.*, I. 4. 6; II. 20; III. 26; IV. 4; *Kumār.*, I. 37, 38; III. 55; VIII. 89; *Raghu.*, VI. 43; VIII. 64; XIX. 25, 26, 45.
11. Cowell, E. B. and Thomas, F. W., *Harsacharita*, p. 23.
12. *Ibid.*
13. *Siśupālavadha*, XVIII 53.
14. *Kumārapālacharita*, II. 61. 57.
15. *Rāmacharita*, XXVIII. 122. 252.

The images of the male deities are found represented with various kinds of waistband waistgirdle, some of which are severely plain and simple, while others appear to have been made up of beads and some are decorative objects inset with gems and pearls. They are generally of one, two or three strings.[1]

Leg Ornament :-Leg ornaments were also used by male persons. According to Bāṇa, the chieftains who came to pay visit to Harṣa had worn anklets (*pādabandha*) inset with precious stones.[2] In the *Kumārapālacharita* as well, there are references to leg ornaments which have been alluded to by the terms *kanakaneyūra* and *maṇineyūra*.[3] Albiruni also testifies to the use of ornaments on the toes and the ankles.[4] Some of the bronzes as well as the stone sculptures show the use of leg ornaments in the case of male deities.[5]

Female Ornament

Head Ornament :-Female deities naturally show a variety of ornaments decorating different parts of their body. Kālidāsa alludes to two types of ornaments worn over the head by the women. They were *muktājāla* and *mālya*.[6] While *muktājāla* was a net of pearls, *mālya* was worn on the bun or knot of the hair. The bronzes, however, show a few more ornaments, such as crest, crown, and bead-string of pearls. The crest or tiara probably corresponds to the *chūḍāmaṇi* and crown to the *mukuṭa*. Sometimes, jewels were also inserted into the tresses of the hair. Bāṇa refers to the bead ornaments under the terms *chūḍāmaṇi*, *lalāṭikā*, *mauktika-mukuṭa*, *siroruha* and *mangābharana*.[7] *Chūḍāmani*, as already seen, corresponds to the crest inlaid with jewels, *lalātikā* to a big jewel worn on the forehead and *mauktika-mukuṭa* to a crown beset with pearls, while *siroruha* was probably an ornament worn on the top of the head and *mangā-bharana*, the *māṅgaṭīkā* worn over the partition of the hair, still regarded an auspicious ornament. The usual head ornament of the goddess represented by the bronzes is a diadem adorned with a triangular jewel in front and smaller

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1. PM Arch. Nos. 9683 (Mahārājalīlā Mañjuśrī, Kurkihāra) beaded waist girdle; 9623 (Siṁhanāda Lokeśvara, Kurkihāra) beaded waist girdle with circular motif; 9599 (Mañjusri, Kurkihāra), beaded waist girdle with flower motif; 9619, 9620, 9788 (Avalokiteśvara, Kurkihāra), waist girdle with decorative designs; 9786 (Lokanātha, Kurkihāra) highly ornamented waist girdle with flower designs and hanging pearl chains.
2. Cowell, E.B. and Thomas, F.W., *Harṣacharita*, p. 202.
3. *Kumārapālacharita*, I. 33–75.
4. Sachau, E., *op. cit.*, I. 181.
5. PM Arch. Nos. 9788, 9619, (Avalokiteśvara, Kurkihāra), 9786 (Lokanātha, Kurkihāra), 9622 (Vagisvara, Kurkihāra) 9611 (Mañjuśri Kumārabhuta, Kurkihāra), plain circular ring type; 9683 (Mahārājalilā Mañjuśri, Kurkihāra), beaded type; by ornament.
6. *Kumār* , VII. 89; *Raghu.*, VII. 6; *Megha Pūrva*), 67.
7. *Harsacharita* (Ed. A.A. Fuhrer), 52.74; *Kādambarī* (Ed. P.V. Kane), paras 133, 171 and 191.

ones on the sides. The chignon is for the greater part concealed behind the crown.[1] Gaṅgā from Nalanda wears a high *mukuṭa.*[2] Śyāma Tārā[3] and Bhrkuṭī[4] from Nalanda show a somewhat different head ornament.

Neck Ornament :-Various types of neck ornaments are found to have been worn by the female deities. Ornaments worn over neck by women are alluded to by Kālidāsa by the terms like *muktāvali*, *hāraśekhara*, *hārayasṭi*, *ekāvali hāra*, *kanṭhasūtra*, *vaijayantikā*, *mālya* and *mālā.*[5] Some of these like *mālyā* and *māla* were worn by both men and women. Even those ornaments referred to in the context of women are noticed in the male figures. It may be noted that Kālidāsa has included *vaijayantikā* among the neck ornaments of women; but its actual representations are generally noticed in the images of Viṣṇu. *Muktāvali* is a short collared necklace corresponding to modern *maṭaramālā* composed of beads or globular objects. Some kinds of necklaces are longer,dangling between the breasts. Various types of neck ornaments are referred to in the *Harṣacharita*, e. g. *muktāhāra*. *mālā*, *pralambamālikā* and *lavañgamālā.*[6] The *Kādambarī* mentions *kanakamayyā*, *hāra*, *tārā*, *hāraprabhā*, *ekāvali* and *mālā.*[7] These are different types of short and long necklaces. Māgha has described the neck ornaments by the terms *mauktikahārā* and *mālā*,[8] while in the *Kumārapālacharita* malao has been mentioned.[9] In the *Rāmacharita*, the neck ornament has been described by the term *hāra.*[10] The terms *mālā* and *hāra* are still popularly used for neck ornaments. Necklace thus formed an important piece of ornament. Bronze images as well as stone sculptures show three distinct types of neck ornaments—a short necklace of pearls (*ekāvali*), an-inflexible thick necklace and a long necklace falling over and beyond the bosom. But generally two types of neck ornaments appear to be popular among the female deities, one close to the neck and the other reaching beyond the bosom and hanging over the midriff. The most favourite type is very simple, a string of pearls or beads, or a smooth cord, or both combined. Sometimes, the necklace has a bead or knot in the centre; in the case of pearl

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1. PM Arch. Nos. 9631, 9770 (Tārā, Kurkihāra), with a circular crest jewel; 9795 (Syāma Tārā, Kurkihāra), with ornamental design; 9664 (Vasudhārā), Kurkihāra), with a triangular ornament.
2. Kempers, A.J.B., *op. cit.*, fig. 25.
3. *Ibid.*, fig. 13.
4. *Ibid.*. fig. 15.
5. *Raghu.*, V. 70; VI. 25, 28; VII. 6; XIII. 48; XIX.14, 32; *Rtu.*, I. 6,8; II. 25,26 *Vik*, I. 164; *Megha.* (*Uttara*), 11.
6. *Harsacharita* (Ed. A.A. Fuhrer), 13.16 (beaded chain), 51 (long beaded chain), 202 (clove shaped necklace).
7. *Kādambarī* (Ed. P.V. Kane), paras 130, 135, 137, 142, 153, 174, 189, 191, 204.
8. *Śiśupālavadha*, X.16; XVI. 84.
9. *Kumārapālacharita*, III. 97.52.
10. *Rāmacharita*, XIX. 166.62.

string, a breast jewel.[1] Various types of neck ornaments are represented in tbe bronze images of the female deities.[2] The bronze image of Tārā from Kurkihāra shows the inflexible thick band around her neck.[3] It resembles very much with the modern *hasuli* worn by rural ladies. Another figure of Tārā represents two types of neck ornaments, one of them artistically carved out in floral design.[4] Such floral designs are noticed in several bronzes from Nalanda and Kurkihāra. Practically every image shows a different design. Although the designs are many, yet they are shaped like a half moon. Some of them correspond to modern *chandrahāra*.

Ear Ornament :-Ear ornaments worn by women, as mentioned by Kālidāsa, included *karnapūra, kānchanakuṇḍala, manikuṇḍala* Karnotpala and *tāṭanka.*[5] *Karnapūra* was probaly round ear-tops, *kānchanakuṇḍala* ear-ring of gold, *manikuṇḍala* ear-ring made of precious and semi precious stones, *karnotpala* an ear-drop in the form of a bluelily and *karnikāra* a flower-like ear pendant, while *tāṭanka* was round ear-top looking like a wheel with two pearls and an emerald.[6] Some of these types were worn also by men, as is evident from the sculptures and the bronzes. Bāna has described the ear ornaments by the terms *karnāvataṁ, karnapūra, kuṇḍala, bālika* and *karnabhūṣana* in the *Harsacharita*[7] and the *Kādambri.*[8] In the *Śiśupālavadha*, an ear ornament is described by the term *karnapūra.*[9] While in the *Kumārapālacharita*, it has been alluded to by the term *kusumābharani.*[10] The differences in the names may be ascribed to the works having been written by different authors, else they signify more or less similar varieties of ear ornaments. Various types of ear ornaments referred to in the literary works appear to have been portrayed in the bronzes of the goddesses. Female figures show different types of ear ornaments like ear-rings, ear-tops, ear-pendants, ear-drops, flower-shaped rings and ball shaped rings.[11] The ear-rings represe-

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1. Kempers, A.J.B., *op, cit.*, figs. 13,14 (Tārā, Nalanda). 15 (Bhrkuti, Nalanda), 17, 18 (Prajñāpāramitā, Nalanda).
2. PM Arch. Nos. 9662 (Tārā, Kurkihāra), 9666 (Syāma Tārā, Kurkihāra), long necklaces hanging down to the waist; 9795 (Hāriti, Kurkihāra); Hāriti, Nalanda; a flowing long necklace resembling an *upavita*; 9770, 9795 (Tārā, Kurkihāra), *hasuli* type; 9664 (Vasudhārā, Kurkihāra), 9684 (Parnasabari, Kurkihāra), pearl necklace; 9751 (Devi, Kurkihāra), pearl necklace with flower motif.
3. PM Arch. No. 9631 (Tārā, Kurkihāra).
4 PM Arch. No. 9795 (Syāma Tārā, Kurkihāra).
5. *Raghu.*, VII. 26, 27; *Rtu.*, II. 20; III. 19; IV.6; *Kumār.*, IX.23; *Megha* (*uttara*, 11.
6. Sahay, S.N , *Indian Costume, Coiffure and Ornament*, p. 159.
7. *Harsacharita* (Ed. A A. Fuhrer), 14, 25, 52, 149, 190, 207.
8. *Kādambari* (Ed. P.V, Kane),paras 131, 145, 149, 174, 191 and 194.
9. *Siśupālavadha*, XIII. 32.
10. *Kumārapālacharita*, IV. 127.37.
11. PM. Arch. Nos. 9770 (Tárā, Kurkihāra), three spiral rings; 9631 (Tārā, Kurkihāra). two spiral rings; 9740 (Parnaśabari, Kurkihāra), *śankhapatra* type; 9741 (Vasudhārā, Kurkihāra). *jhumkā* type; Chaundā, Nalanda, 9772 (Umā in Umā-Maheśvara, Kurkihāra), 9609 (Syāma Tārā, Kurkihāra), 9630 (Tārā, Kurkihāra), Prajñāpāramitā, Nalanda, flower-shaped type.

nted in the female figures are generally plain and circular, and sometimes flower shaped and wheel shaped. The circular rings may correspond to *karnapūra*, *manikunḍala*, or *tāṭanka* while the flower shaped corresponds to *karnikāra*, *karnotpala*, *kamala-kunḍala*, etc. The bronze image of Śyāma Tārā from Kurkihāra has been shown wearing two different types of ear ornaments.[1] In the right ear, she has a drum shaped ornament, whereas in the left oneshe has wheel shaped. Banerjea obṣerves that four varieties of ear ornaments are noticed during this period and they are *patrakunḍala*. *nakrakunḍala*, *śankhapatra-kunḍala* and *ratnaku nḍala*.[2] These ornaments are represented in the figures of Umā-Maheśvara.[3] The ear-lobe of Śyama Tārā from Nalanda is pierced by a ring;[4] while the circular pendants are fastened by piercing the ear-lobe of another figure of Tārā and weighing it down, the disc beingenclosed within it.[5]

Hand Ornament

The female deities show a variety of ornaments worn over their hands. They include mainly armlets and bracelets. While the armlets are worn over the upper arm, the bracelets or bangles are worn round the wrist. Kālidāsa has used the words *angada* and *keyūra* for the armlets, while the wrist ornaments have been alluded to by the terms *kaṭaka* and *valaya*.[6] These are the hand ornaments which were worn by both the males and the females, but Kataka and Mrnālavalaya were generally worn by women. While *kaṭaka* corresponds to bracelets, *mrṇālavalaya* suggests bangles shaped like lotus stems. There are references to *kaṭakamkaravedikā* and *mrṅālavalaya* in the *Harsacharita*[7] and to *valaya*, *Śankhavalaya* and *maṇivalaya*, standing for bracelets of different types, in the *Kādambarī*.[8] *Śankhavalaya* and *Maṇivalaya* suggest bracelets made up of conchshells and pearls respectively. Magha mentions the ornaments as *śankhakankana*, *sauvarṇavalaya*, *śankhavalaya* and *valaya*.[9] While in the *Kumārapālacharita*, it is mentioned simply by the term *valaya*.[10] in the Rāma-*charita*, there are both the terms *yalaya* and *kankaṇa* used for the ornament.[11] Thus, *valaya* was an important piece of ornament worn round the wrist and known variously as *chūḍi*, *bālā*, *kangaṇa*, etc. in modern days. Armlet was also very common among the women. In the literature, it has been styled by the term *keyūra*.[12]

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1. PM. Arch. No. 9795 (Syāma Tārā, Kurkihāra).
2. Banerjea, J.N., *DHI*, pp. 285-86.
3. PM Arch. Nos. 9624, 9772 (Umā-Maheśvara, Kurkihāra).
4. Kempers, A.J.B., *op. cit.*, fig. 13 (Syāma Tārā, Nalanda).
5. *Ibid.*, fig. 14 (Tārā, Nalanda).
6. *Raghu.*, VII.22 (*kataka*); XVI.50 (*keyūra*; XVI. 60 (*angada*); XVI. 73 (*valaya*; *Rtu.*, IV. 3 (*angada*); *Kumār.*, VII. 69 (*keyura*); Sāk., III. 7 (*kataka* and *mrnālavalaya*).
7. *Harsacharita* (Ed. A.A. Fuhrer), pp. 51, 190.
8. *Kādambari* (Ed. P.V. Kane), Paras 131, 182, 191, 194.
9. *Sisupālavadha*, VII. 4.30.43; VIII. 34.
10. *Kumārapālacharita*, III. 78.5.
11. *Rāmacharita*, XI. 92.9; XIX. 166.62.
12. *Harsacharita* (Ed. A.A. Fuhrer), p. 190; *Kādambarī* (Ed. P.V. Kane), para. 9.

These ornaments are noticed in the images of both the male and the female deities. The male deities generally wore one or at the most two bracelets, but the female deities are found wearing as many as seven bracelets in each of the hands.[1] The bracelets worn by male persons, as a rule, are found to be thinner than those worn by the females. Various are the shapes and designs of the armlets and the bracelets worn by the female deities. In most cases the armlets are formed of thick bands with circular or flowery motif or with a leaf patterned pearl with attachments above and below.[2] In certain cases, Tārā from Kurkihāra is putting on spiral shaped armlets ending in blue lilies at the two ends.[3] Goddess Umā in the Umā-Maheśvara image from Kurkihāra is seen wearing a double lined armled having rope design.[4] Bracelets wornround the wrists by the female deities are mostly plain; but some times they are made up of beads, rounded or barrel shaped.[5]

Finger Rings :-Kālidāsa refers to the use of finger rings by women. They are either with the design of the serpent or with the names of the owners imprinted on them.[6] Sometimes, the finger rings were used as pass words of authority.[7] Two types of finger rings are mentioned, such as *mudrā*[8] and *angulīya.*[9] Bāṇa also refers to the use of finger rings called *angulīyaka,*[10] These finger rings were of different types, namely *markaṭangulīyaka*[11] and *ūrmikākanaka*.[12] Finger rings are rarely represented in the images.

Waist Ornament :-Waist ornament was very popular among women. Kālidāsa refers to various types of waist ornaments worn by women-*mekhalā, kāñchī* and *rasanā.*[13] In the *Harsacharita*[14] and the *Kādambarī*[15] the waist ornaments have been allude to by terms *mekhalā, kāñchanakāñchī, vakulamekhalā, mauñjimekhalā* and *maurvimekhalā.* Other works mention the waist ornament simply as *mekhalā*.[1] This ornament has been represented in the bronzes in various forms and designs.[2] It is presently known as *kamaradhanī* and usually used by women of rich class. The most interesting variety is one which has been shown dangling over the lower garment.[3]

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[1] PM Arch No. 9795. Tārā from Kurkihāra is putting on seven plain bangles in each of her hands.

[2] Cf. PM Arch Nos. 9631 (Tārā, Kurkihāra); 9664 (Vasudhārā, Kurkihāra), 9740, 9684 (Parnaśabari, Kurkihāra).

[3] PM Arch. Nos. 9770, 9795 (Tārā, Kurkihāra).

[4] PM Arch. No. 9624 (Umā-Maheśvara, Kurkihāra).

[5] PM Arch. Nos. 9664 (Vasudhārā, Kurkihāra); 9684 (Parnaśambari, Kurkihāra).

[6] *Mālavikā.*, 4.

[7] *Sāk.*, VI. 12; *Mālavikā.*, 4.

[8] *Sāk.*, I.22; *Mālavikā.*, 323.

[9] *Sāk.*, VI. 97; *Mālavikā.*, 263.

[10] *Harsacharita*, 18; *Kādambarī*, para 133.

[11] *Ibid.*, para 193.

[12] *Siśupālavadha*, XVII. 8.

[13] *Raghu.*, III. 21 (*hemakāñchī*); XVI. 65 (*rasanā*); XIX. 45 (*manimekhalā*); *Rtu.*, 1.4.6 (*mekhalā*); II.60 (*kāñchī*); III.20 (*rasanā*); III.26 (*kanakakāñchi*; IV.4 (*kāñchanakāñchi*); VI.26 (*hemarasanā*); *Kumāra.*, I.38 (*mekhalāmadhyamani*); V.10 (*rasanā*); VIII.81 (*tapaniyamekhalā*).

[14] *Harsacharita* (Ed. A.A. Fuhrer), 13.190.

[15] *Kādambāri* (Ed. P.V. Kane), paras 142, 149.

Leg Ornament :-Kālidāsa makes numerous references to the use of various types of anklets by women, e. g. *kinkinī*, *nūpura*, *maninūpura* and *charanālankāra*.[4] *Kinkinī* was an anklet with small bells attached to it and *nūpura* was similar to *kinkinī*, while *maninūpura* was anklet of precious stones. *Charanālankāra* was probably an ordinary type of anklet or toe ring. *Kinkinī* and *nūpura* are very similar to *pāyala* worn by women. Two types of leg ornaments, the one producing the jingling sound and the other of silent variety were used. *Nūpuras* producing Jingling sound adorned the anklets of women and were made up of precious stones.[5] Various types of leg ornaments have also been referred to in the works of later period.[6] The anklets represented in the images are very often plain, heavy or coil shaped. The ring or *kaḍā* type anklets appear to be very popular as they are represented in the majority of the bronze images of the female deities.[7]

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1. *Siśupālavadha*, IV.40; *Rāmacharita*, II.14.37.
2. Kempers, A.J.B., *op. cit.*, figs. 17 (Prajñāpāramitā, Nalanda), single stringed chain designed with flower motif; 13 (Syāma Tārā, Nalanda), double stringed chain designed with flowery motif having dangling ornaments; 14 (Tārā, Nalanda) double stringed rope designed with circular motif; 15 (Bhrkutī, Nalanda), 18 (Prajñāpāramitā, Nalanda), plain waist girdle with flowery motif; PM Arch. Nos. 9664 (Vasudhārā, Kurkihāra), beaded girdle; 9740 (Parnaśabarī, Kurkihāra), single chain; 9751 (Devī, Kurkihāra), a chain with circular motif; 9631 (Tārā, Kurkihāra), double stringed plain girdle with circular motif; 9770 (Tārā, Kurkihāra), 9795 (Syāma Tārā, Kurkihāra) of heavy variety having flowery designs.
3. PM Arch. No. (Tārā, Kurkihāra).
4. *Raghu.*, VIII. 63 (*nūpura*); XIII.33 (*kinkinī*); *Kumār.*, I. 34 (*nūpūra*); *Rtu.*, III.27 (*maninūpura*); *Mālavikā.*. 296 (*Charanālañkāra*).
5. *Rtu.*, III.26 27.
6. *Harsacharita* (ed. A.A. Fuhrer), 13 (*nūpura*), 150 (*pādābharana*); *Kādambarī* (Ed. P.V. Kane), paras 142 (anklets producing, jingling sound), 191 (*maninūpura*) and *pādābharana*); *Siśupālavadha*, VII.4 (*nūpura*); XIII.34 (*kanakanūpura*); *Kumārapālacharita*, V.144.7, (Kinkini); III, 93-41 (Neyūra); Rāmacharita VIII.65. 20 (*maninūpura*).
7. Cf. Kempers, A.J.B., *op. cit.*, figs. 13 (Syāma Tārā, Nalanda); 14 (Tārā, Nalanda); PM Arch. No. 9664 (Vasudhārā, Kurkihāra), etc.

Conclusion

To conclude, the bronzes, which are of immense value for the study of art and iconography, have been found from a number of places in Bihar. In a great majority objects of high artistic merit, they have been cast in 'Cire Perdue' Process. Large sized images, like the 'Sultanganj copper Buddha, have been cast in segments

The bronzes, obtained from different places in Bihar, naturally represent mostly gods and goddesses, which are broadly classified as the Buddhist, the Brahmanical and the Jaina. Most of the images from Nalanda, Kurkihara, Fatehpur and Chandipore represent Buddhist gods and goddesses; but there are also specimens which represent Brahmanical deities. The bronzes from Imadpur and Dhanurabasti all depict only the Brahmanical deities, while those from Chausa and Aluara aer exclusively Jaina. Besides these, these are also bronzes representing varieties of objects like *dharmachakra*, *kalpavrksa*, *stūpas*, temples, conches, gongs, etc. Not only that the gods and the goddesses represented by the bronzes are numerous, but at the same time they also present many varieties. Some of the images are surprisingly so unique that like of them are not noticed in the stone sculptures, nor even in the bronzes from the states other than Bihar. To mention a few, the copper Buddha from Sultanganj (Fig. 1), the bronze representing Vajra Tārā from Chandipore (Figs 45 and 46) and the images of Hayagriva (Fig. 38) and Padmapāṇi (Lokanātha) (Fig. 19) from Kurkihāra have no parallel.

The Sultanganj Buddha, of 'very pure copper', bearing testimony to the skill of the coppersmiths, is an immortal product of the eastern school of Gupta art. In combining sensuousness with spirituality and tender smile with serenity of expression, this image is indeed unique, constituting a monument to the artistic genius of ancient Bihar. Vajra Tārā from Chandipore, seated on the pod of a lotus of eight movable petals, each containing the figure of a goddess in relief on its inner surface, is again a notable example of Indian art attesting to the artistic achievement of the artists of Bihar. No doubt, an image bearing general resemblance with the Chandipore specimen had been obtained from the Faridpur district of Bangladesh, now housed in the Dacca Museum, but that too, besides being severely mutilated, probably does not represent Vajra Tārā. Hayagrīva, perfectly modelled in the round, is a masterpiece; the idea of ferocity it transmits is superb. The bronze representing Padmapāṇi, seated in an extremely captivating pose, is a wonderful piece. Slightly oval face, half drooping eyes, thin lips, prominent nose, various kinds of ornaments lavishly wrought, all speak to the great height the Bihar artists were capable of rising. The metallic images in general are exceedingly beautiful and highly attractive, revealing the soft texture of the skin, rigid adherence to canonical injunctions ānd precise forms of ornaments. The metal images also share the traits of the stone sculptures; but the material on which the artists worked being different, they record some difference as well with regard to their technique and modelling, characterised by better accomplishment, remarkable dignity and warmth of expression. Bronze being handier and more pliable a medium and susceptible to more minute execution and precise definition, it allowed fuller play to the artistic genius of Bihar. A large number of bronzes from Kurkihāra, some very large in size, now preserved in the Patna Museum, show the dexterity of the hand of the Pāla artists.

The religious atmosphere prevailing in the country since very early time, but more particularly in the mediaeval period, was that of toleration and rapprochement. This is amply demonstrated by the finds of the Brahmanical images, by no means negligible in number, at the centres of the Buddhist ritual and theology. Evidence of a different nature is however, also furnished by the images of the Buddhist deities like Trailokya-vijaya, Parṇaśabarī, etc., depicted as trampling upon the figures of the Brahmanical deities, Śiva, Pārvatī and Gaṇeśa, and such images have mainly been found in and around Nalanda. Religious animosity on the part of certain sections of the Buddhists against the Hindus found its expression in such Buddhist images humiliating the Brahmanical deities. However, the presence of the Brahmanical deities at the centres of the Buddhist learning may also point to the sincere offorts having been made by certain sections of the people on both the sides for bringing about real rapprochement and reconciliation between the followers of the rival sects.

Striking resemblance between the bronzes found from Nalanda and in Java has been observed by Kempers. Not only the details of their forms are similar, even the back pieces share common features. On the basis of the similarity existing between the bronzes of Nalanda ane Java, nothing will be farther from the truth than to suggest that the bronzes from Nalanda or other places were all imported from Jave or any other foreign land. It, however, testifies to the undoubted influence that India exerted on the sculptural art of the archipelago. As already noticed, some of the bronzes are real masterpieces, standing comparison with any work of great artistic merit.

The study of the bronzes from Bihar, however, suffers from one handicap. Since majority of the bronzes, save those from Nalanda, Sultanganj and Belwa, are chance finds and not discovered in the contexts of archaeological excavations, their precise dating has almost been impossible. No doubt, there are images which bear inscriptions and in certain cases even contain the names and the regnal years of the rulers in whose reign period the images concerned had been dedicated; but such images are few and far between. Hence, in most cases, stylistic consideration has weighed in ascribing tentative dates to the bronzes obtained from different places in Bihar. In this connection it would be found interesting to note that the Jaina *dharmachakra* and the *kalpavrksa* from Chausa, on the basis of their comparison with the early classical art of Bhārhut and Sāñchī, have been assigned to the Śuṅga period. The artists of Bihar have thus the credit of producing earliest specimens of metal art after the dancing girl bronze image of the early Indus valley period. Even a convertional type of human form in metal, belonging to the Chalcolithic period has been discovered from the Manbhum region (now included in the Dhanbad district) of Bihar.

The bronzes also furnish a precise idea about the dress and the ornament of the contemporary period and the mode of wearing them. It is not unlikelv in a way suggest the dress and the ornament of the people during the period when these bronzes were prepared.

Chemical analyses of theree bronze pieces one each from Chausa, Nalanda and Kurkihara, are very revealing. The metals which went into the composition of the bronzes differ widely in proportions. There is even difference in the result of the chemical analysis of the bronze specimen from Kurkihara as obtained by K. P. Jayaswal and the result which could be available from the analysis of a bronze piece again from Kurkihara conducted in the Department of Geology, Patna University.[1] Thus, the tmetal contents of the bronzes record variations not only in different deriods in the pieces belonging to different places; but such variations are also found in the metal contents of the bronzes belonging to the same place and approximately of the same period. Just possible, the artists may have prepared the alloy with varying metal contents on experimental basis to obtain better results in subsequent periods.

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[1] Cf. Appendix B.

APPENDIX A

Modern Technique of Casting Bronzes Followed at Swamimalai, South India

Technique of Production :—

The operations undertaken by the Stapatis in connection with the making of an icon by solid casting technique are broadly as follows :—

1. Making of the Odiolai
2. Preparation of wax
3. Making the wax model
4. Mould making
5. Melting of wax model and draining out of wax
6. Preparation of metal alloy
7. Casting
8. Opening of the mould
9. Finishing, engraving and polishing
10. Colouring

The details of each operation are furnished below.

1. Making of the Odiolai

Before a craftsman starts working on an icon, he takes note of the *tālas* to be used in the particular icon, as per prescription of the *Śilpaśāstras* He then takes out a narrow ribbon of coconut leaf cut to the given length of the icon and by folding and refolding it at various lengths, marks out on it the prescribed proportions of the different parts the image.

2. Preparation of Wax

The second stage is the preparation of the wax for the *karuvu* (wax model). For this purpose, pure bees-wax (*The nmezhuku*), dammer (*kunkulium*)[1] and groundnut oil (*kadala ennai*) are used in the proportions of 4, 4, 1. Dammer is first powdered and mixed with groundnut oil. This mixture is heated over an oven and is converted into a thick liquid. Then scraps of bees-wax are added to it. The mixture is stirred with a stick when the bees-wax is added. After the entire liquid mass is thoroughly mixed up it is sieved into cold water. A metal sieve (sometimes coarse woven cloth) with fine wire mesh work is used for this purpose. The wax immediately solidifies in cold water and the *kalarpumezhuku* (prepared wax) for making the *karu* (wax mdel) is ready for use.

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[1] Dammer is a resin found on cone bearing trees, such as the Damara orientalis in India, and is wideyl used in the production of varnishes.

3 Making the Wax Model

Making of wax model is one of the most crucial stages of cast icon making. It is bothy a process and a product. The technical and aesthetic excellence and perfection of the cast icon depends upon these qualities being present in the wax model. The requisite model is prepared out of the prepared wax, the plasticity of which is achieved by warming it over a charcoal brazier. Body, head and limbs are modelled separately out of the prepared wax. First, a crude model of these extremities is made by hand, but later on, with the help of the spatulas, knives and scrapers, the model takes on finer proportions, shape and sculptural form. The limbs produced separately are then joined with the body. For this purpose, the ends of the areas which are to be joined together are melted with the help of a heated soldering iron. In case of small icons, the wax pedestal is joined, final touches are given and the measurements varified at this stage. In case of larger icons, the wax pedestal and the body are modelled separately.

A few cross strapings, made with prepared wax, are also fixed on to the wax model, the number depending on the size of the image to be made, to provide strength for the wax model on the one hand and to facilitate easy flow of the molten metal to the various parts on the other. A wax rod ending in a funnel-shaped flange, known as the wax runner, is also fixed to the base of the wax model. Later on, when the mould is heated and the wax is drained out, this serves as an ingress for the molten metal.-

4. Mould making :-

The next stage in the preparation of metal icon is mould making locally known as munkettal. A mould is obtained by giving clay coatings on the wax model at different layers. For each layer, a different type of clay is used. Generally three coatings are required in case of small images; more coatings are required in case of the larger ones. The first coating is made of fine loam, locally known as *vandal mun*. It is collected from the bed of the river Cavery. It is finely ground along with charred paddy husk and is then mixed with cow-dung to make a thick mass. The thick mass covers the wax model to the thickness of about 1/4th *aṅgulam* or or 1/8th inch. While applying the clay coating, the wax model is kept over sand so that it is not deformed by the pressure of its weight. After application on the wax model, the clay coating is allowed to dry. After that, the model is turned on the other side to which also clay coating is applied. Drying is done either under mild sun or in the shade,so that the wax model is not melted,

The first coating ismportant in two ways. It gives protection to the wav model and also it conveys the contours of the model to the cast image. The craftsman is scrupulo- usly careful in not leaving any space on the wax model uncovered and also in removing any accumulation of air bubble from the surface of the coating. The inner surface of the coating receives the impress of the wax model and preserves the same; it also receives the molten metal and gives shape to the same. It is therefore necessary that the first coating should be very fine in texture so that the minutest details of the wax model are truthfully preserved and also the mould has enough elasticity to withstand the heat of the molten metal when the same is poured into it.

The second clay coating is applied over the first with *padimun*, a mixture of clay from paddy field and sand in the proportion of 1 : 2, the clay and the sand being first thoroughly mixed with water to form a paste. It is said that the paste is ready when it gives a russling sound, if squeezed in the palm. The thickness of this coating varies from 1/2″ to 2″ according to the size of the image. After the second coating is dried, a third coating is made. In case of this coating also, a paste is made of rough sand and caly. This coating is thicker than the previous one.

It necessary, a fourth coating is also made with a paste of still rough ingredients. If the image is a large one, the image is reinforced with iron rods and wires lest the mould would give way when the hot molten metal is poured. Formerly, the Stapatis made use of broken earthen ware pieces instead of iron wires and rods for reinforcing the structure of the mould. Even now, some Stapatis follow this archaic method.

It has earlier been stated that a wax rod ending in a funnel shaped flange is fixed to the base of the wax model. This remains uncovered by the clay coatings and functions as an engress for the melted wax and an ingress for the molten metal when casting takes place.

5. Melting of Wax Model and Draining out of Wax

The finished mould, with the wax model inside it, is heated over an open ground oven, which is fuelled by cow-dung cakes. The wax model is melted by the action of the heat and the wax is drained out through the funnel-shaped flange as described above. The melted wax is received in a small pit, and preserved so that it may be used again after removing the foreign materials.

6. Preparation of Metal Alloy

While the inter-connected processes of making wax model and clay would take place, an independent process of preparing metal alloy is carried out.

"The number and kinds of metals to be used for casting the sacred images are also prescribed in the *Śilpaśāstras*. Formerly, these consisted of five metals which were considered to be highly auspicious-copper, silver, gold, brass and lead-and they were called ***pañcha-loha***, meaning five metals. Gradually, however, gold and silver were deleted for obvious economic reasons although even today a client may commission an image to be cast in the original, five metals for special devotional purposes."[1]

At present, ordinarily the Stapatis at Swamimalai, cast their images by alloying copper, brass and lead in the ratios of 29 : 2 : 1 respectively. In the Government training centre, in addition to the above metals, tin of the same quality as lead is also mixed in the alloy. Sometimes the Stapatis deviate within certain limit from the normal proportions of the different constituents of the alloy. In this, they are guided by their ideas, which they have gained through experience, about the properties of the different metals. According to them, if copper alone is used in the preparation of icons, it would not give a lastins shine; nor would it melt quickly. Addition of a little brass, considerably lowers the melting point on the one hand, and gives a good and lasting shine to the icon on the other. The craftsmen further think that by adding a little lead, more mobility can be imparted to the molten metal. Chiselling and engraving processes are also considered to be facilitated by the presence of lead.

The weight of the alloy to be used for casting is directly proportional to the weight of the wax model. The Stapatis say that 8 lbs. of metal (Copper 7 1/4 lbs., brass 1/2 lbs. and lead 1/4 lbs.) are required for casting an image, the wax model of which weighs 1 lb.

The required quantity of metal scraps is put into a pyrite crucible and melted to white heat on a pit furnace fuelled with coke. The process takes four to five hours.

7. Casting

Simultaneously with the preparation of the alloy, the mould is heated red hot, otherwise the heat of the molten metal entering into the interior of the empty replica cavity inside the mould could cause the entire clay construction to explode. The heating of the empty mould has two other functions as well; it removes air-bubbles from inside the cavity and also it prevents sudden cooling down of molten metal, which otherwise might cause uneven surface.

When the mould is heated to the required point and the alloy is also ready, it is removed from the hearth with the help of iron pincers and firmly planted in the even ground with the orifice end up. By keeping the mould thus planted in earth before casting, the heat is retained, the orifice of the runner is kept in position to receive the "pour" of the hot liquefied metal and the chances of the bursting of the mould when the bubbling seething mass of molten metal enters it, is reduced.

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[1] Reeves, Ruth, *Circ Perdue Casting in India*, pp. 107-08.

After the heated mould is planted in the ground, a metal ring fitted with cloth, known as *mugatuni* is placed over the orifice at the top. Then the molten metal is poured in to the orifice in a thin and even stream. Care is taken that the stream of does not cover more than half the orifice, so that displaced air from the hollow cavity of the mould can escape. The metal ring fitted at the top gives support to the crucible from which molten metal is poured and also prevents oveflow of the metat.

It is to be noted that at the time of pouring the molten metal, a piece of sack covering the mouth of the crucible, is kept in position with the help of stick. The molten metal percolates through it so that floating impurities in the molten metal cannot flow into the mould.

The mould is now allowed to cool down gradually. Normally, it takes one day. If the mould is to be broken open early, it is drenched with water, two or three hours after the casting.

8. Opening of the Mould

When the mould has sufficiently cooled down, it is broken open, to bring out the solid metal image. At the time of breaking open the mould, care is taken uot to cut into pieces the iron rods and the wires used as reinforcements, as these can be used over again.

The portion of the mould holding the head of the icon is always broken open first. As mentioned earlier, in the notion of the craftsmen, this process stimulates the birth of a child; it is not a mere material object that they have manufactured; but a transcendental entity in the "being" of which they have contributed their labour and knowledge. Hence, before breaking open the mould of an image meant for sacred purposes, they perform a worship and then with a prayerful trepidation proceed to their task.

9. Finishing, Polishing and Engraving

The last stages in the preparation of a metal image are its cleaning, finishing, polishing and engraving.

First, the clay particles sticking to the image are throughly cleaned with a seraper. Then " a sharp chisel called a *borai* is used to hammer away connecting rods for supporting very complicated castings. Cooking tools are used to press out uneven surfaces of the cast image, and chiselling is also done with a formidable array of every conceivable size of steel chisel for recapturing the finely modelled contours and details of the original wax model. It is at this point that the Stapati often becomes an expert jewellery engraver as well."[1]

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[1] Reeves, Ruth, *Cire Perdue Casting in India*, p. 119.

Engraving provides details of the dress and ornaments and give greater perfection and relief to the image. The image is now fixed on the pedestal which is also prepared side by side. Then the halo is fixed in those cases (e. g. Nataraja) where traditionally it is a part of the image.

Finally is undertaken the process of polishing. But before that the surface is made even with files and is then processed with scrapers. Then it is thoroughly rubbed with strips of fine grade emery paper rendering the surface mirror smooth. "This is followed by the traditional cleansing with a solution of tamarind water after which a soapnut solution is applied with a brass wire brush and finally the icon is given a brisk brushing with polishing sand and water."[1]

10. Colouring

A recent development in icon preparation in Swamimalai is the colouring of images. Images are coloured green, black and copper-red as pes requirements of the consumers. The method of colouring is a trade-secret. However, it has been reported that for making a green image, a mixture of equal parts of '*turissu*'(copper-sulphate), '*navasaram*' (ammonium chloride) and '*annabhedi*' (ferrous sulphate) are ground, mixed with ground nut oil and then applied on the image. Later, the image is washed with water. For blackening an image, it is reported that first the image is immersed in nitric acid for a couple of hours. Then a mixture of soot from a kerosine lamp and melted candle wax is applied thoroughly over it. For achieving a copper colour, half a part '*navasaram*' (ammonium chloride) and two parts of red clay are thoroughly ground together and then applied. When washed, it gives the desired colour.

Colouring technique has been adopted by only two craftsmen at Swamimalai. Others are not acquainted with the technique and they do not appear to be very anxious to adopt it in the near future.

Some of the craftsmen are of the view that colouring does not add much to the aesthetic quality of the icons; but it gives a look of antiquity of the icons and helps in fetching good price from antique hunting customers, esepcially the foreigners.

Recent Changes in the Tradition of Icon Casting at Swamimalai

It has been earlier stated that there are two different traditions of casting; one is solid casting, the other is hollow casting. Both the traditions are quite old. At Swamimalai, however, the tradition of solid casting only prevailed for generations. Only recently two craftsmen have adopted the other tradition also. A very brief account of the technique of hollow casting is, therefore, furnished below.

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[1] *Ibid.*, p. 119.

In the lost-wax hollow casting process, a stylised clay model of the object which the Stapati plans to produce in produce in metal is first made, and over this is applied a thick coating of prepared wax that is appropriately shaped by fingers and wooden Spatulas. The thickness of the wax coating depends on different considerations, such as urability, size of the image etc. The price of the image largely depends on these aspects. The wax coating with the complement of runner-cum-pouring channel, is covered with clay. The wax is then melted out by heating the mould and the hollow space that results is filled with molten metal alloy. When cooled down, the mould is broken open and the image is given finishing tou ches by scraping, engraving, buffing and applying emery paper.*

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* From '*Cire Perdue Casting in Swamimalai*' Edtd. by Ruth Reeves, Census of India, 1961, pp. 31-34.

APPENDIX B

Chemical Analyses of Bronze Pieces

The majority of the metal images discovered at different places in the state of Bihar, like those from other parts of the country, have been prepared out of bronze, technically known in the Śilpaśāstras as *aṣṭadhātu* (an alloy of eight metals), for which N. K. Bhattasali coined the word 'octoalloy',[1] though images wholly cast in copper and brass and even in silver are not unknown. 'In this compound', as mentioned by S. K. Saraswati, 'we have copper, tin, lead, antimony, zinc, iron, gold and silver in varying proportions. Copper was evidently the chief ingredient and the last two, the two valuable metals, gold and silver, are either nil or quite insignificant.'[2] K. P. Jayaswal, who got a bronze sample from Kurkihara chemically analysed, has noted the metallic contents of the piece present in the following proportions:- copper-83.051%, lead-I.4 %, tin 13.009%and iron-1.081 %(total-98. 541%). The result obtained by him was published over forty years back in the Journal of the Indian Society of Oriental Arts.[3] Hence, with a view to finding out afresh the metallic contents of the bronze (the so-called *aṣṭadhātu*, the octo-alloy of N. K. Bhattasali), three bronze pieces, one each from Chausa, Nalanda and Kurkihara, procured from the Museum at Patna, were got chemically analysed in the Department of Geology, Patna University. The results obtained thereof are highly revealing and are recorded below in the tabular form along with the result which K. P. Jayaswal had obtained from the chemical analysis of the bronze piece from Kurkihara.

Metal contents of the bronze	Bronze specimens from			Result obtained by Dr.K.P. Jayaswal Kurkihara
	Chausa	Nalanda	Kurkihara	
1	2	3	4	5
Copper	54.493 %	71.884 %	78.84 %	83.051 %
Tin	19.092 %	17.738 %	2.08 %	13.009 %
Zinc	11.88 %	6.48 %	4.32 %	Not given
Lead	4.312 %	2.448 %	4.87 %	1.4 %
Iron	0.5 %	Traces	0.16 %	1.081 %
Total	90.277 %	98. 55 %	90.27 %	98.541 %

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[1] Bhattasali, N. K., *IBBDM*, p. XX.

[2] Saraswati, S. K., *Early Sculpture of Bengal*, p. 24.

[3] *JISOA*, II, 1934, p. 71.

In the lost-wax hollow casting process, a stylised clay model of the object which the Stapati plans to produce in produce in metal is first made, and over this is applied a thick coating of prepared wax that is appropriately shaped by fingers and wooden Spatulas. The thickness of the wax coating depends on different considerations, such as urability, size of the image etc. The price of the image largely depends on these aspects. The wax coating with the complement of runner-cum-pouring channel, is covered with clay. The wax is then melted out by heating the mould and the hollow space that results is filled with molten metal alloy. When cooled down, the mould is broken open and the image is given finishing tou ches by scraping, engraving, buffing and applying emery paper.*

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* From '*Cire Perdue Casting in Swamimalai*' Edtd. by Ruth Reeves, Census of India, 1961, pp. 31-34.

APPENDIX B

Chemical Analyses of Bronze Pieces

The majority of the metal images discovered at different places in the state of Bihar, like those from other parts of the country, have been prepared out of bronze, technically known in the Śilpaśāstras as *aṣṭadhātu* (an alloy of eight metals), for which N. K. Bhattasali coined the word 'octoalloy',[1] though images wholly cast in copper and brass and even in silver are not unknown. 'In this compound', as mentioned by S. K. Saraswati, 'we have copper, tin, lead, antimony, zinc, iron, gold and silver in varying proportions. Copper was evidently the chief ingredient and the last two, the two valuable metals, gold and silver, are either nil or quite insignificant.'[2] K. P. Jayaswal, who got a bronze sample from Kurkihara chemically analysed, has noted the metallic contents of the piece present in the following proportions:- copper-83.051%, lead-1.4 %, tin 13.009%and iron-1.081 %(total-98. 541%). The result obtained by him was published over forty years back in the Journal of the Indian Society of Oriental Arts.[3] Hence, with a view to finding out afresh the metallic contents of the bronze (the so-called *aṣṭadhātu*, the octo-alloy of N. K. Bhattasali), three bronze pieces, one each from Chausa, Nalanda and Kurkihara, procured from the Museum at Patna, were got chemically analysed in the Department of Geology, Patna University. The results obtained thereof are highly revealing and are recorded below in the tabular form along with the result which K. P. Jayaswal had obtained from the chemical analysis of the bronze piece from Kurkihara.

Metal contents of the bronze	Bronze specimens from			Result obtained by Dr.K.P. Jayaswal Kurkihara
	Chausa	Nalanda	Kurkihara	
1	2	3	4	5
Copper	54.493 %	71.884 %	78.84 %	83.051 %
Tin	19.092 %	17.738 %	2.08 %	13.009 %
Zinc	11.88 %	6.48 %	4.32 %	Not given
Lead	4.312 %	2.448 %	4.87 %	1.4 %
Iron	0.5 %	Traces	0.16 %	1.081 %
Total	90.277 %	98. 55 %	90.27 %	98.541 %

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1. Bhattasali, N. K., *IBBDM*, p. XX.
2. Saraswati, S. K., *Early Sculpture of Bengal*, p. 24.
3. *JISOA*, II, 1934, p. 71.

The above table would thus show that the metal contents of the alloy varied from specimen. to specimen While the bronze piece from Chausa contained only 54.493% of copper, the bronze pieces from Nalanda and Kurkihara contained as much as 71.884% and 78.84% of this metal respectively. K. P. Jayaswal could get even 83.051 % of copper in the specimen from Kurkihara which he had got chemically analysed. Such is the case not only with the copper but also with the other metals which have been found in different proportions. The artists appear to have followed not any rule rigidly regarding the metallic compositions of the alloy from which they prepared the images. Just possible, they intentionally varied the proportions of the different metals used in the alloy in the light of their past experiences in order to get better and more better results in subsequent periods.

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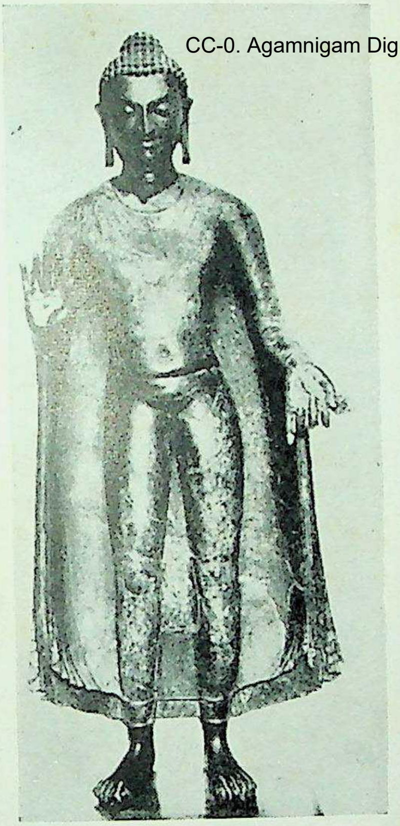

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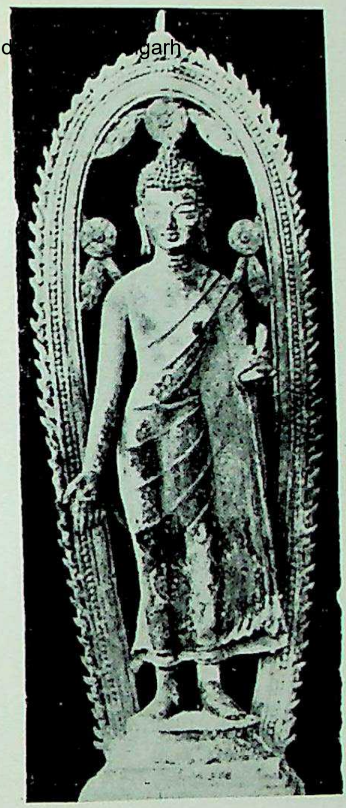

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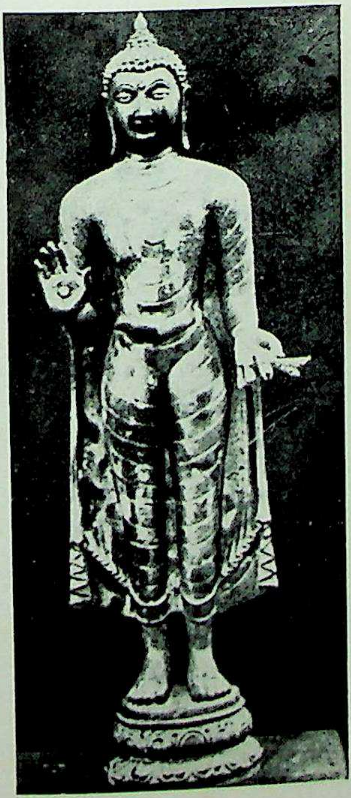

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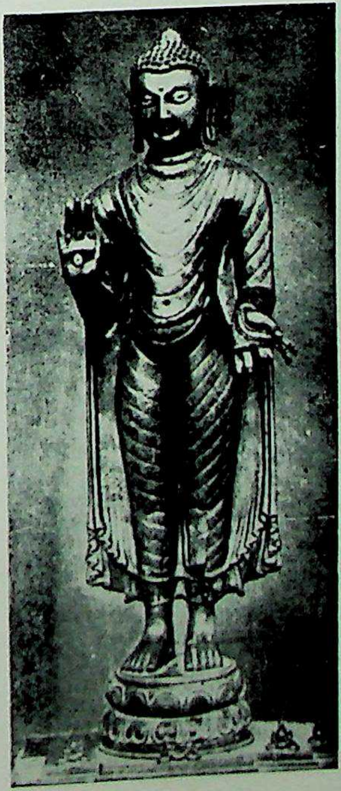

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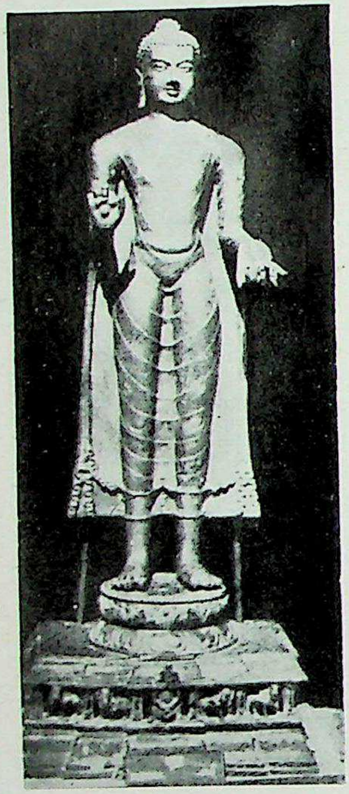

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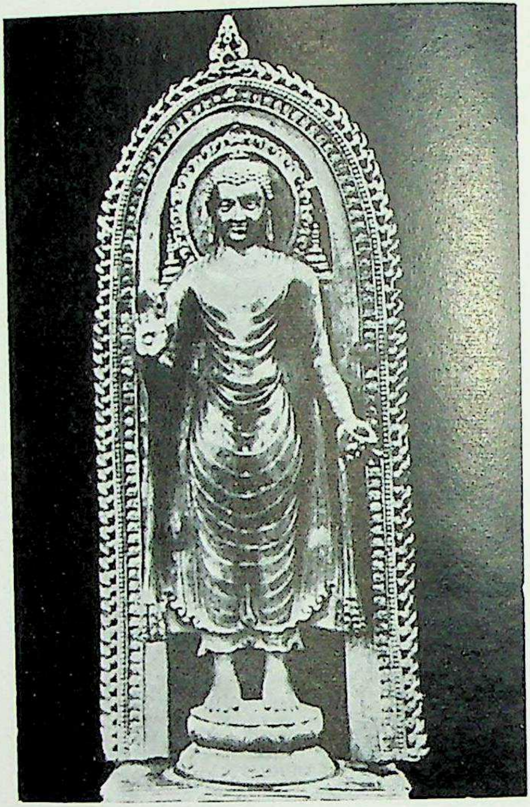

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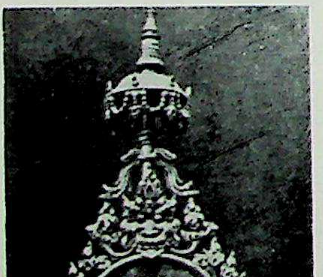

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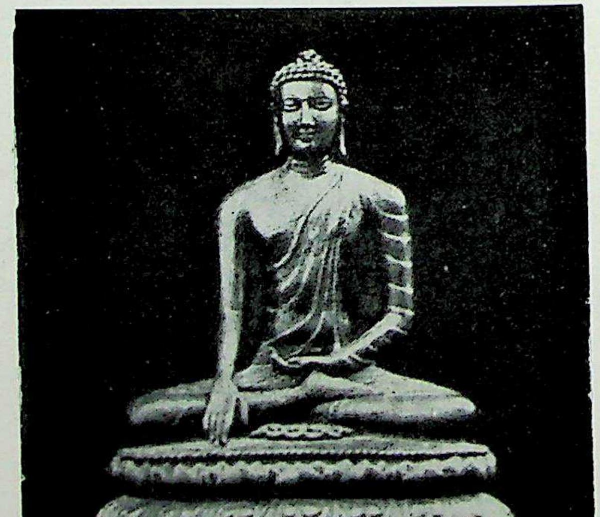

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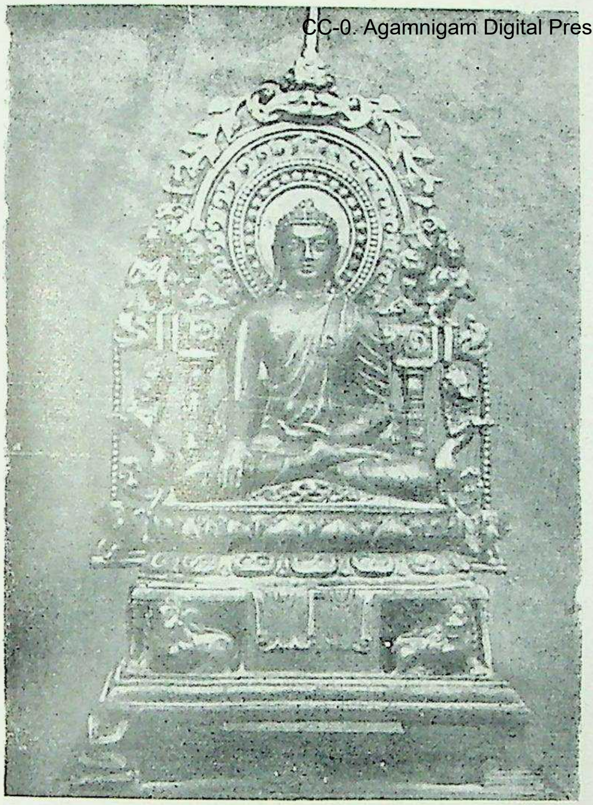

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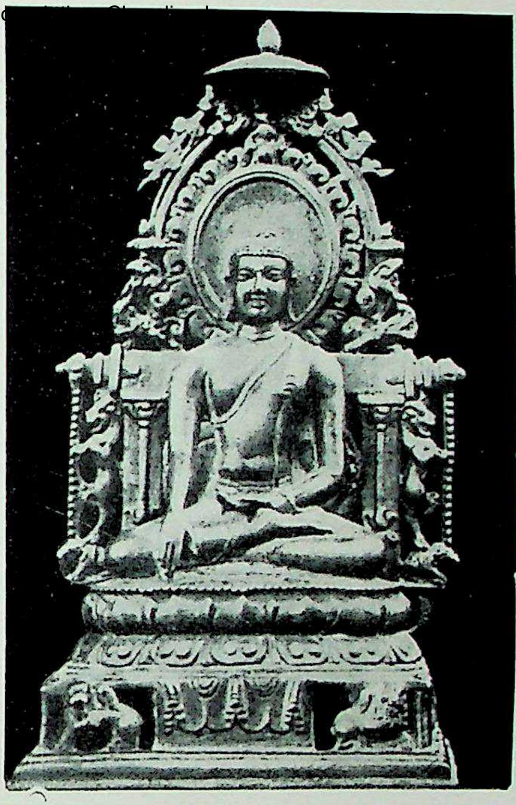

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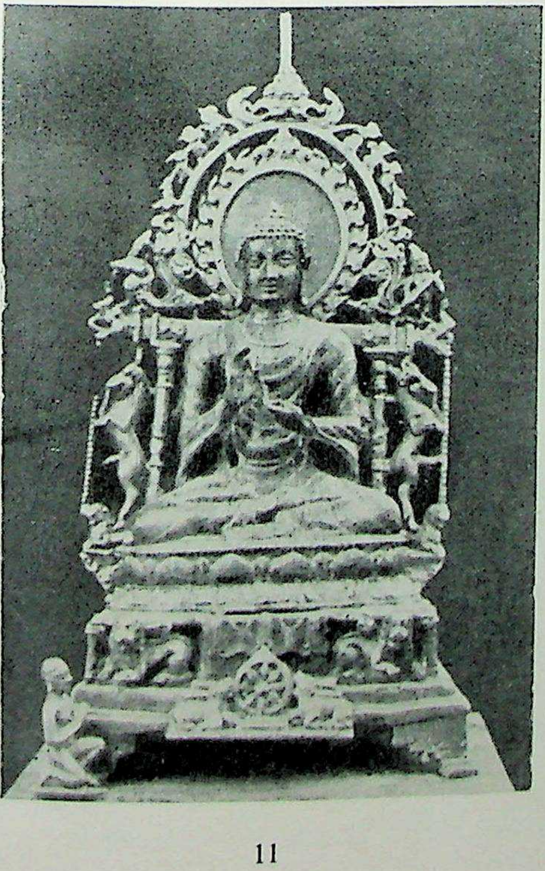

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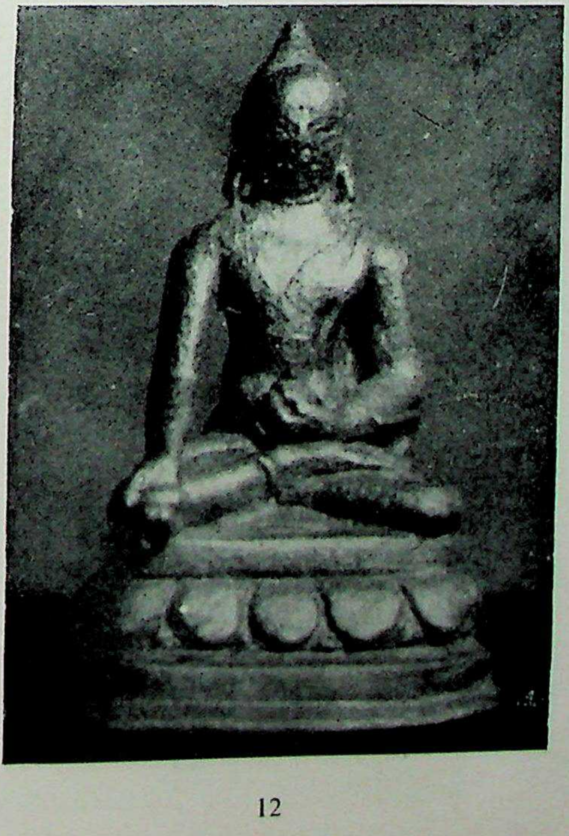

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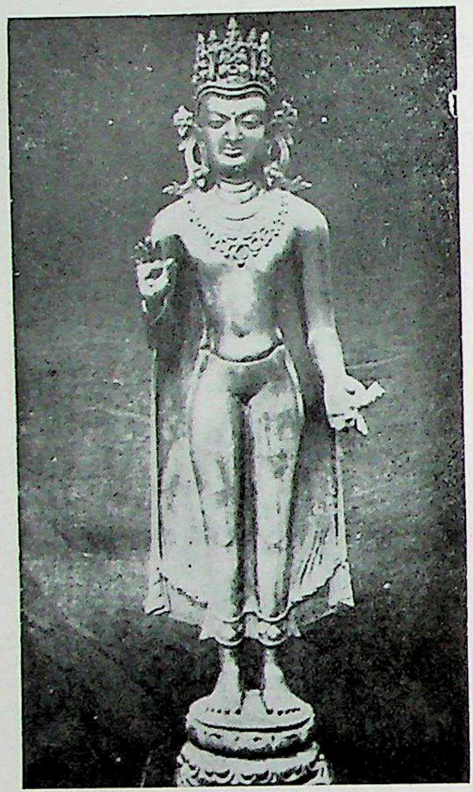

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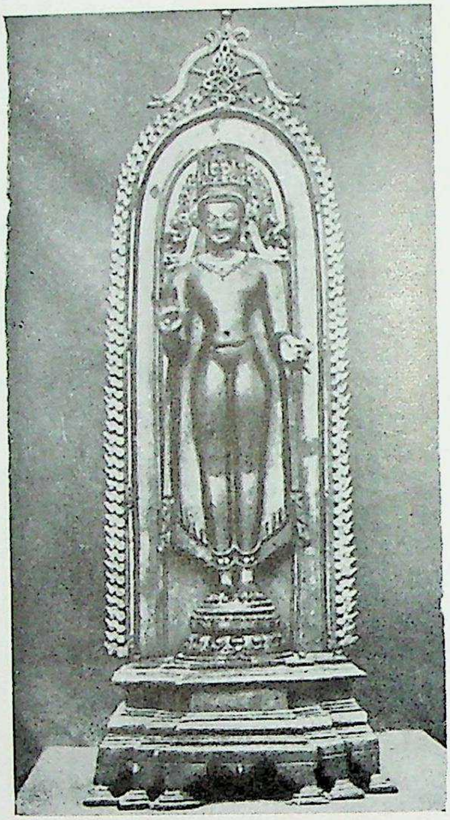

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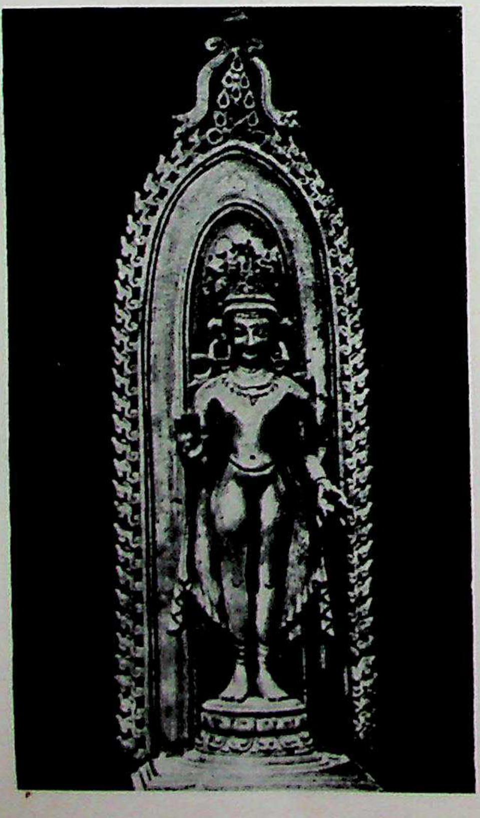

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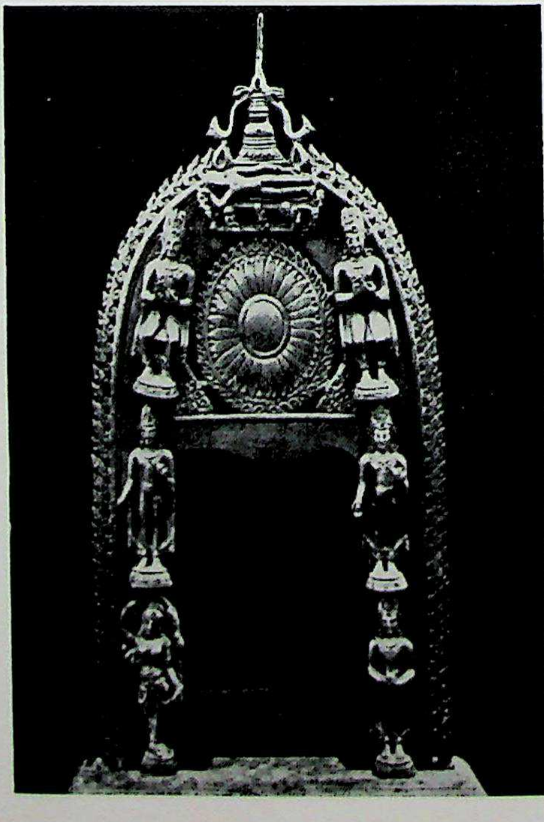

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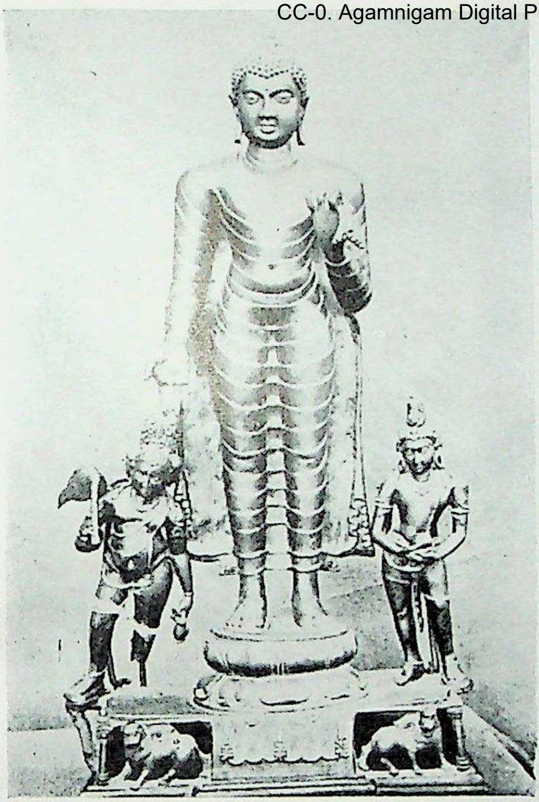

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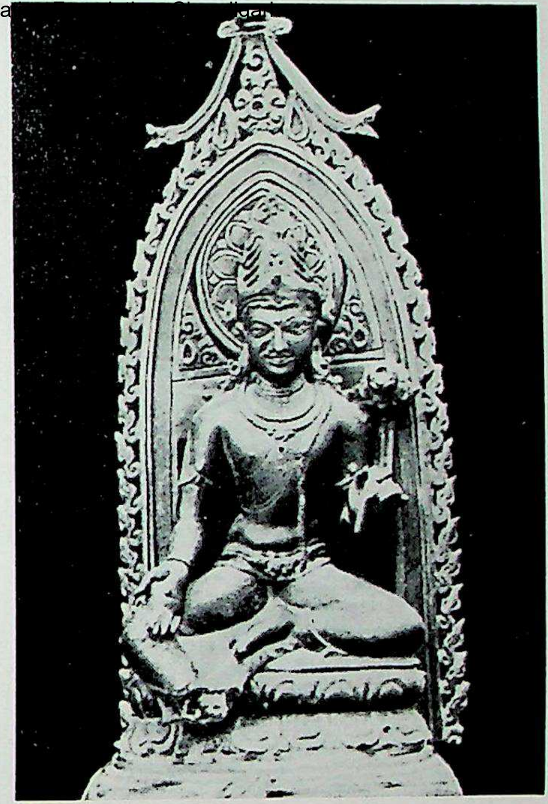

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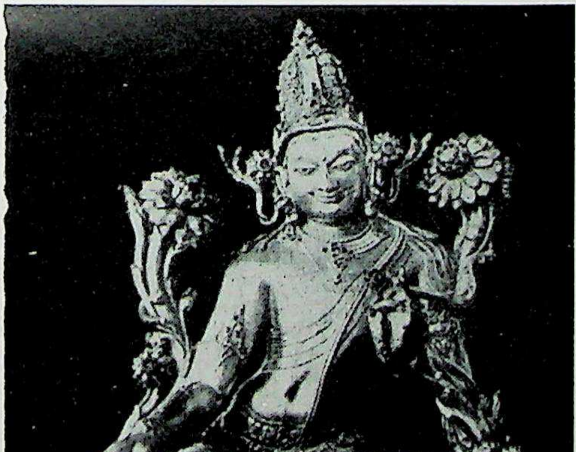

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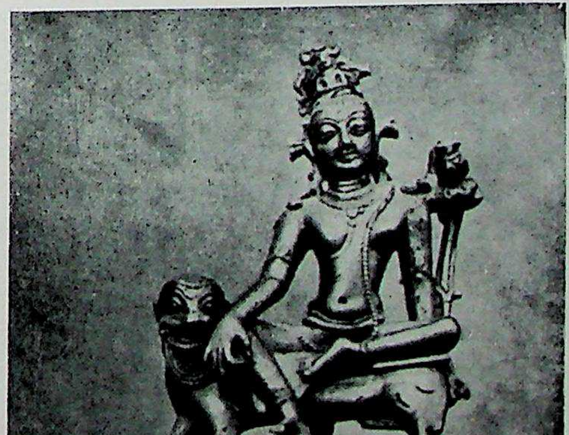

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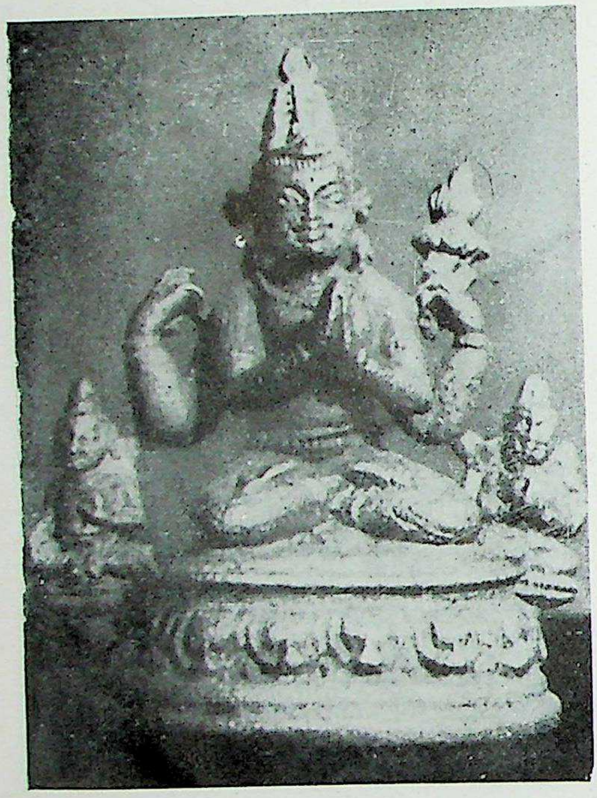

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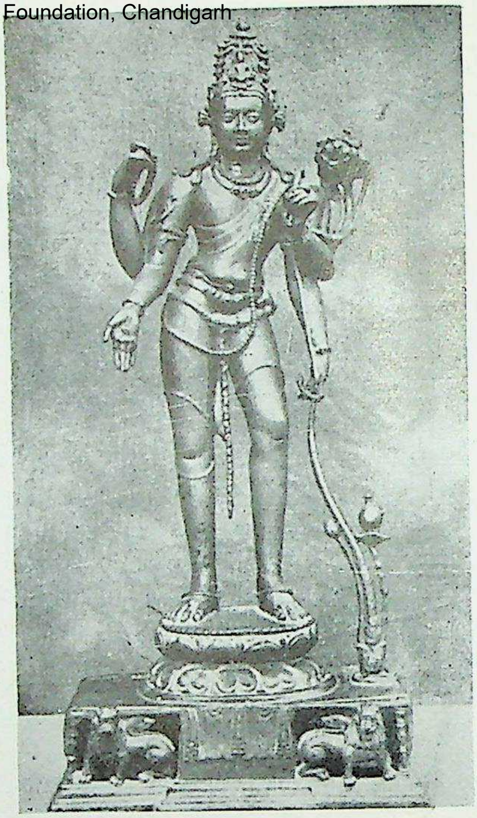

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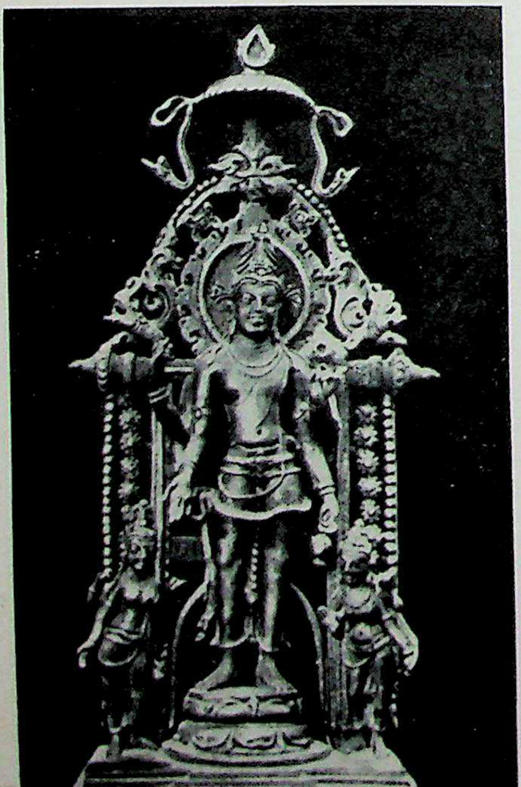

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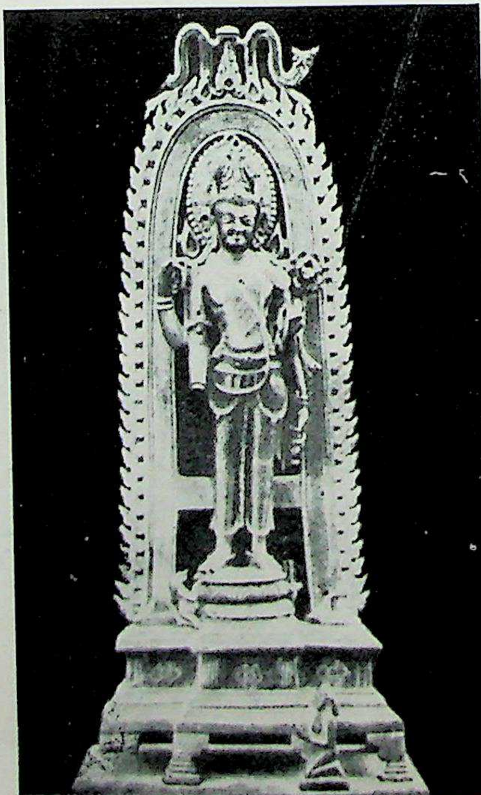

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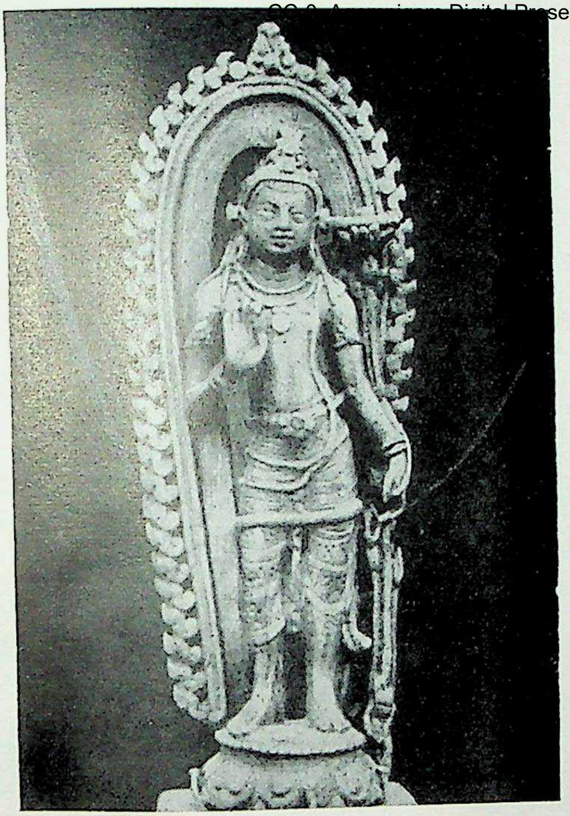

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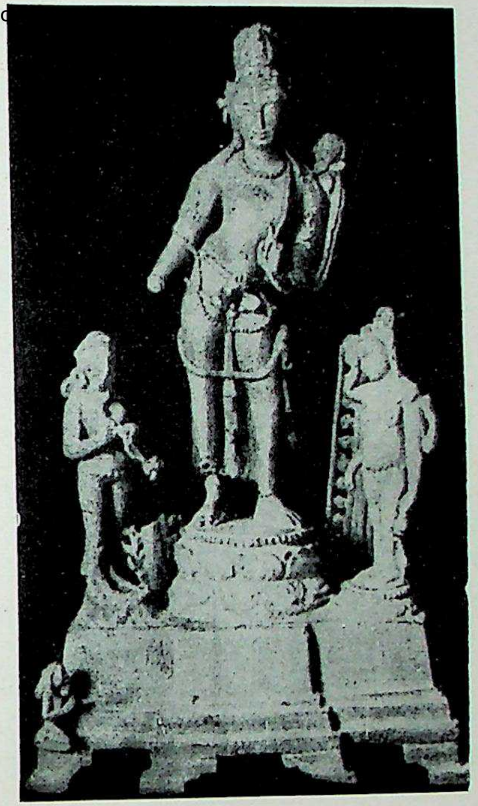

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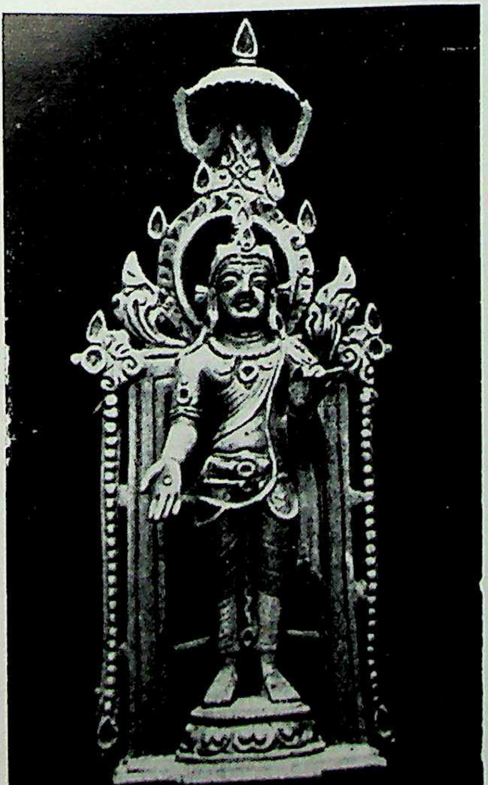

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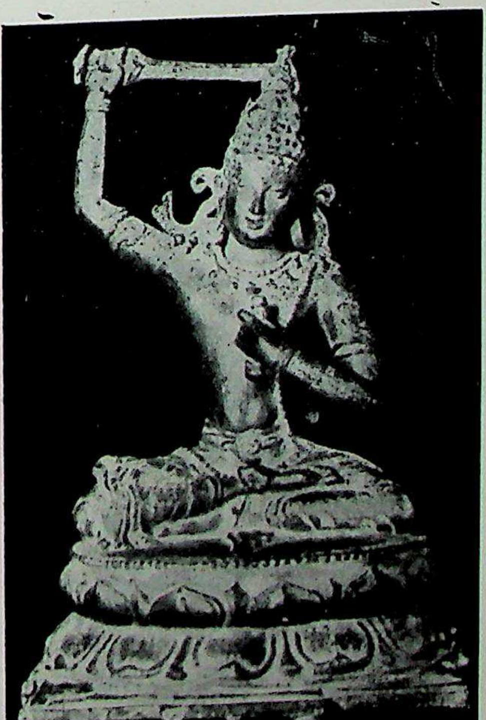

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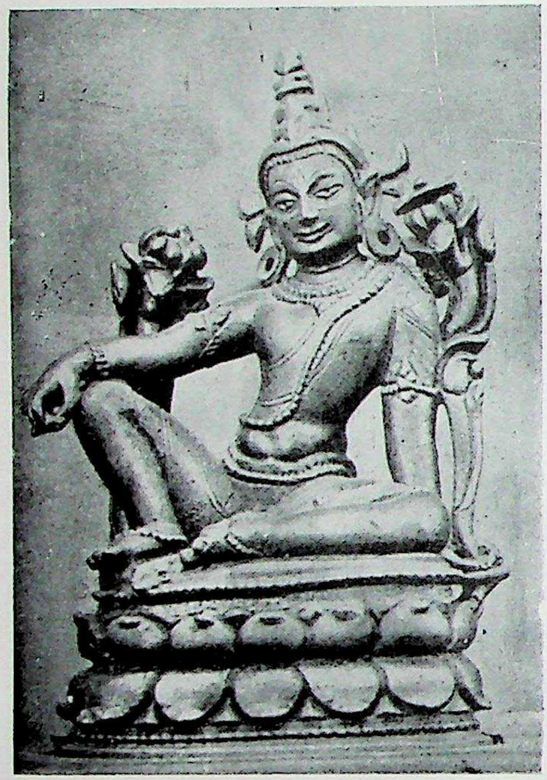

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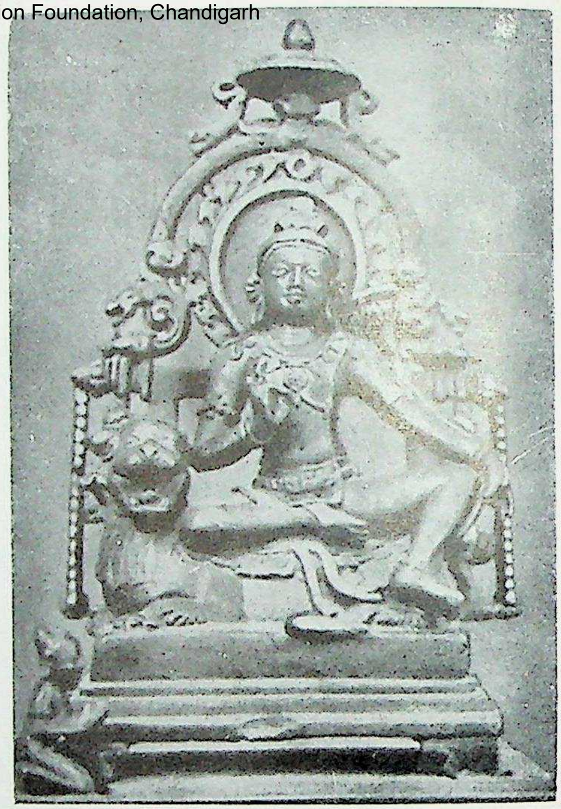

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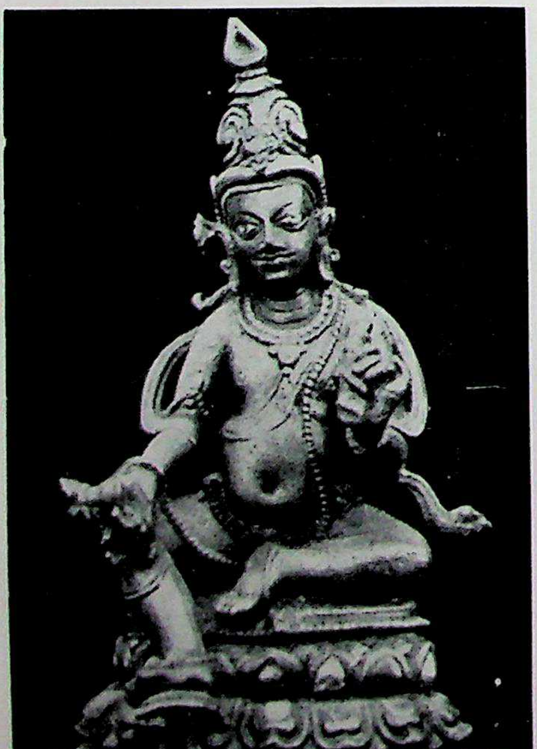

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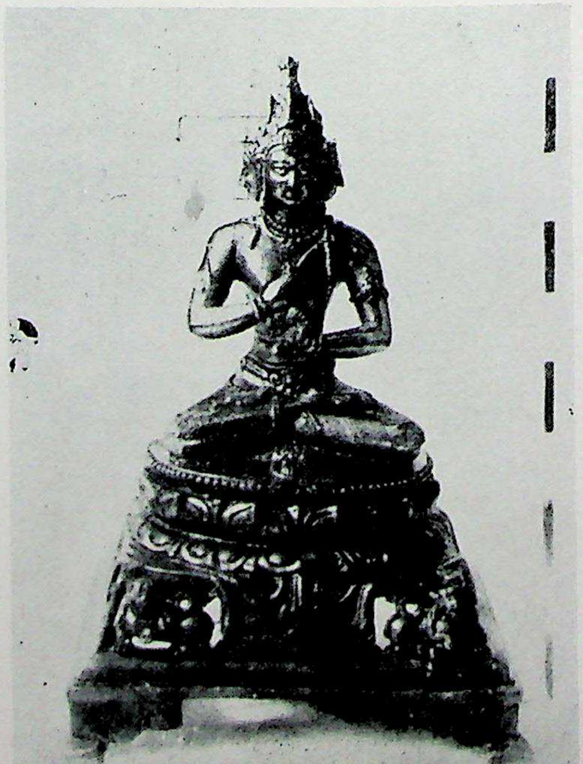

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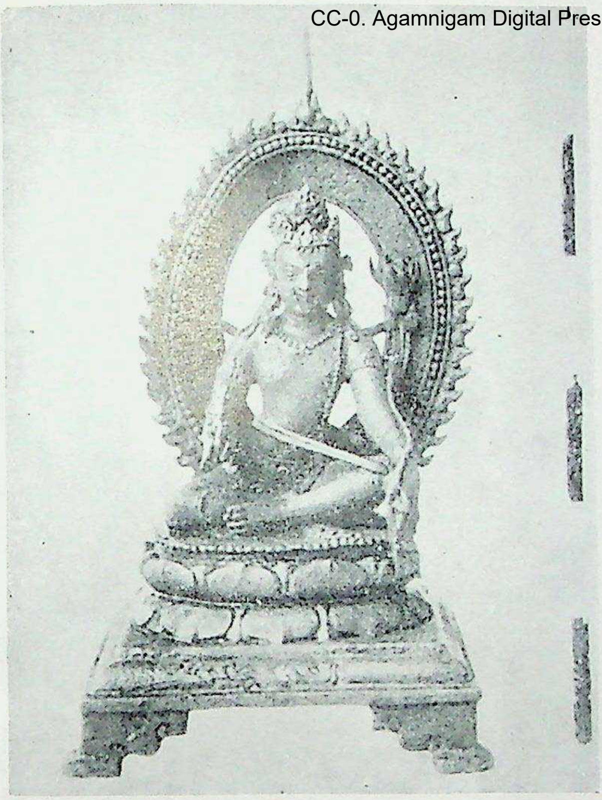

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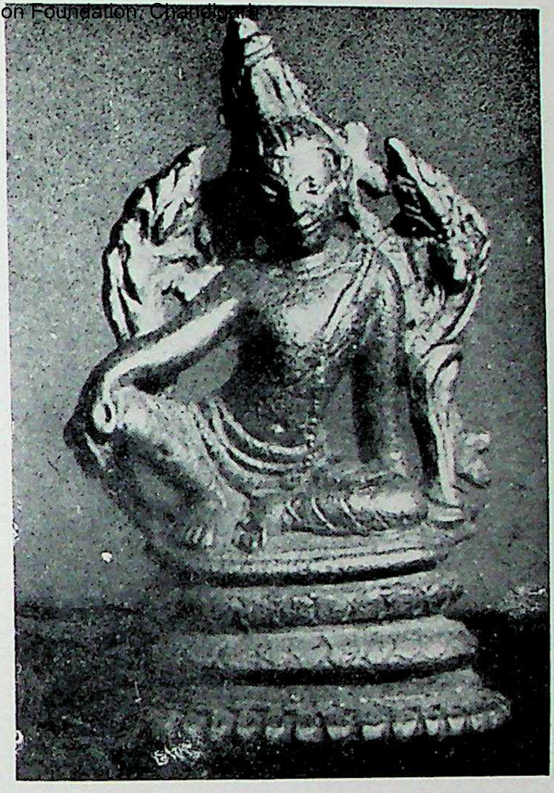

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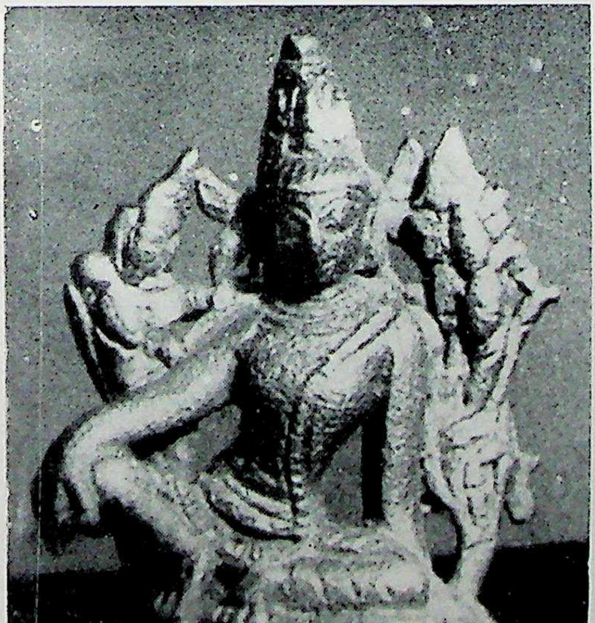

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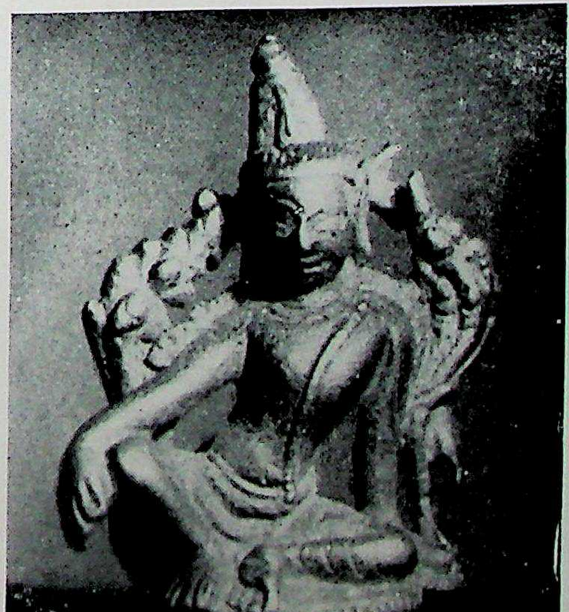

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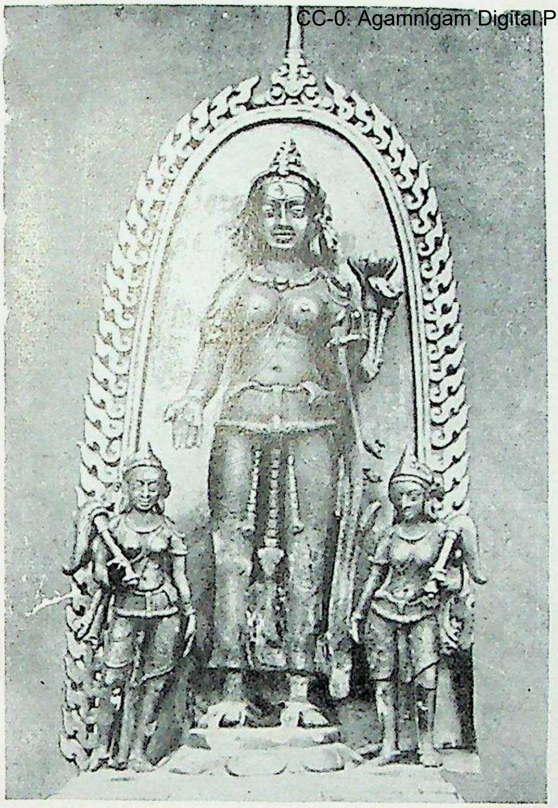

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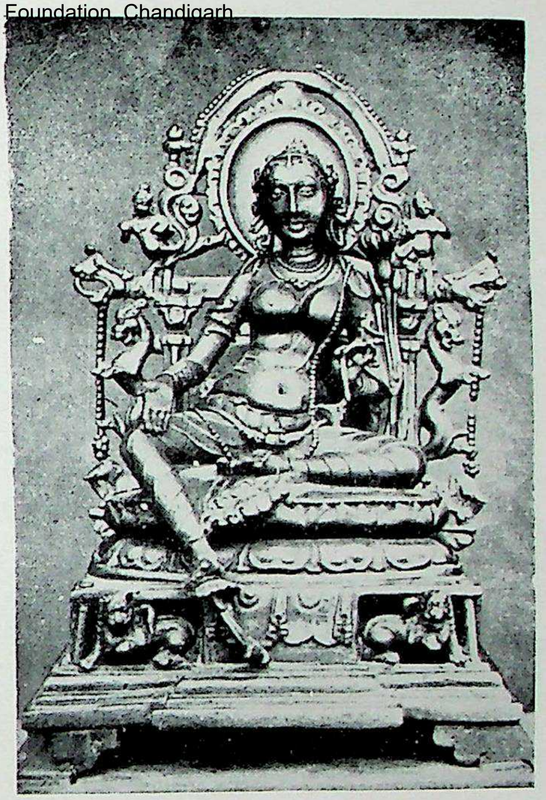

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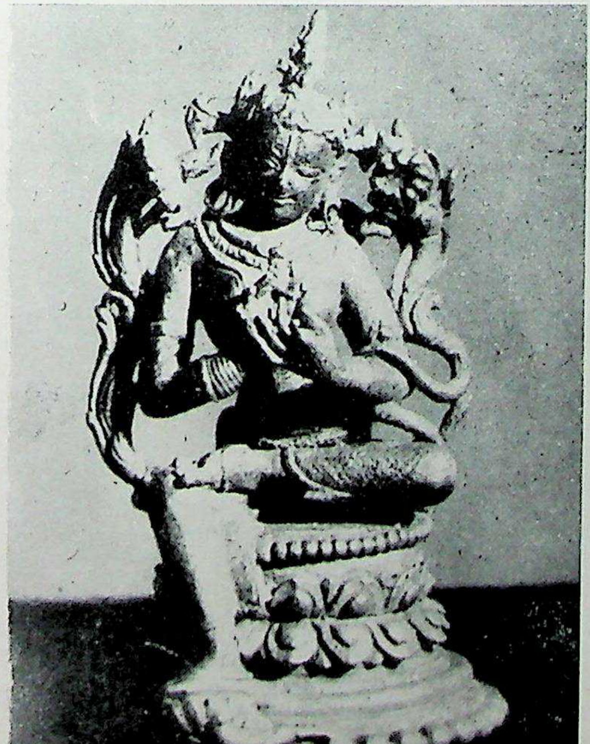

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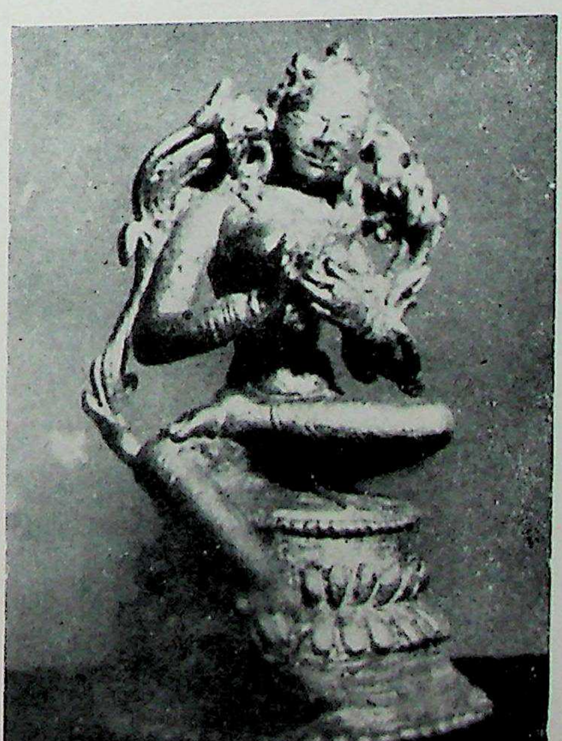

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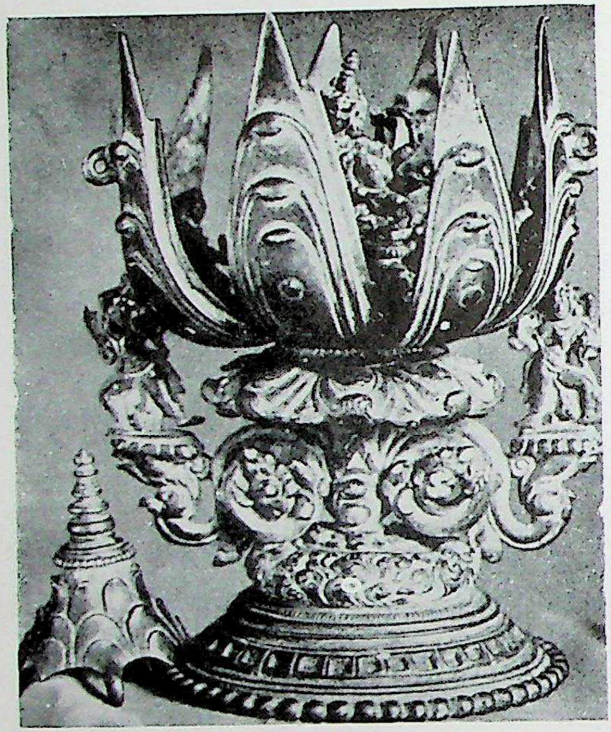

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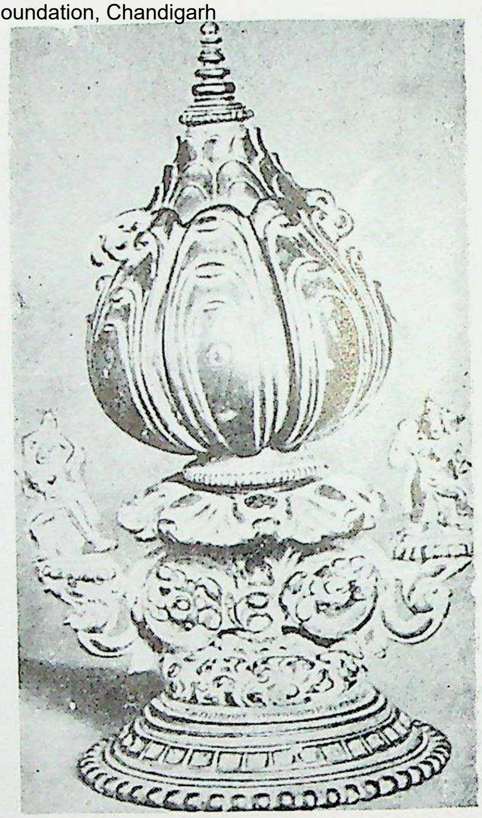

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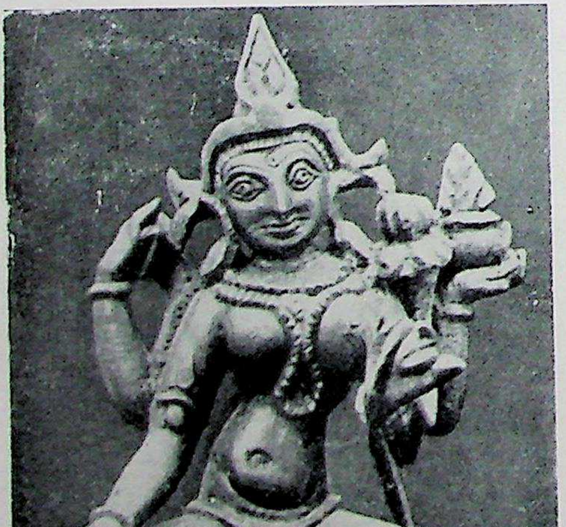

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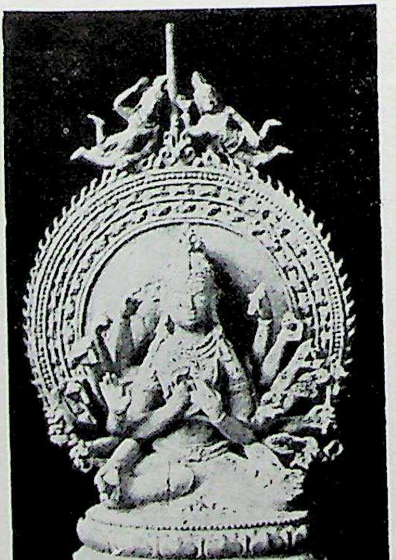

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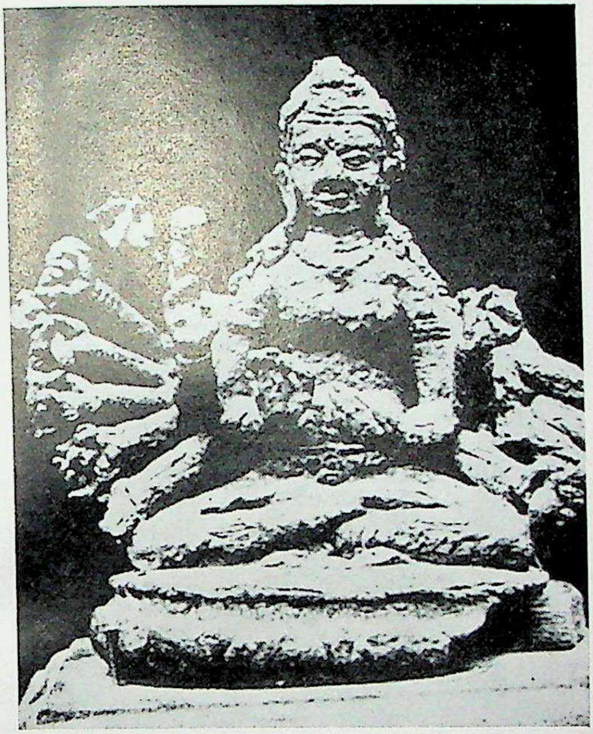

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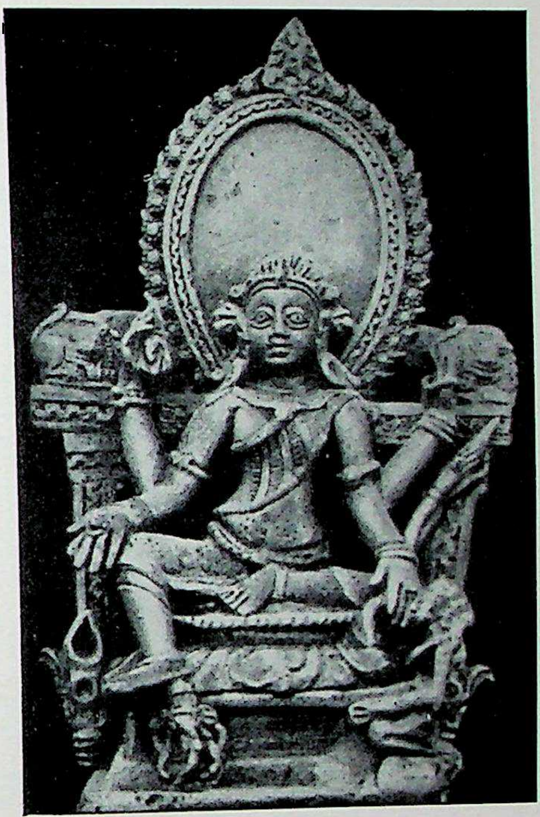

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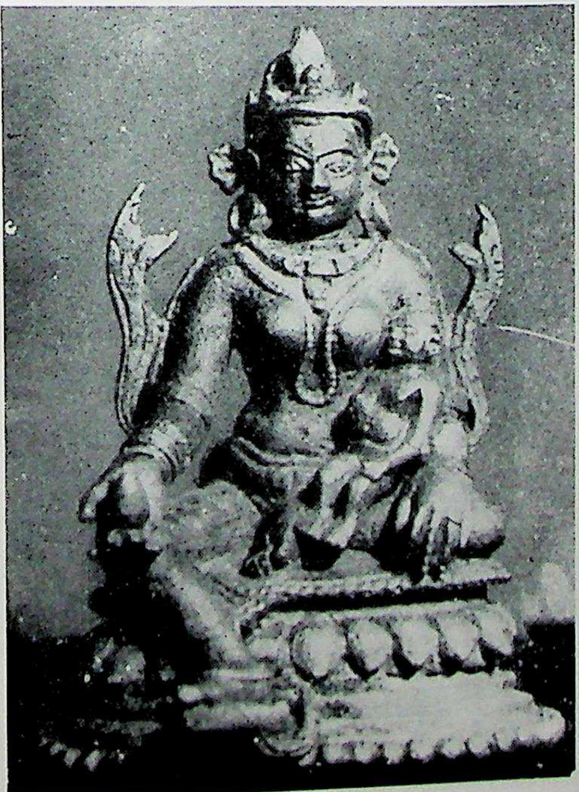

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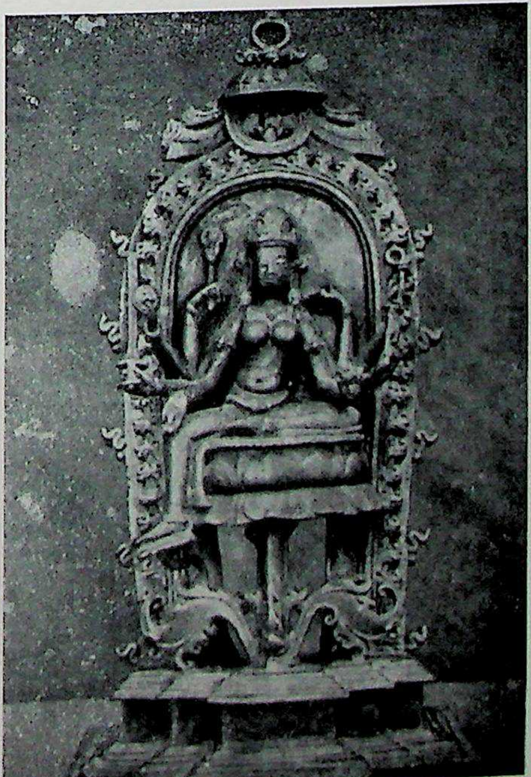

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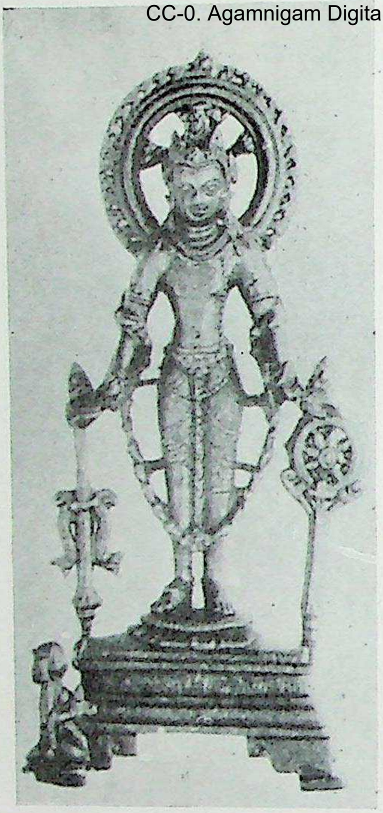

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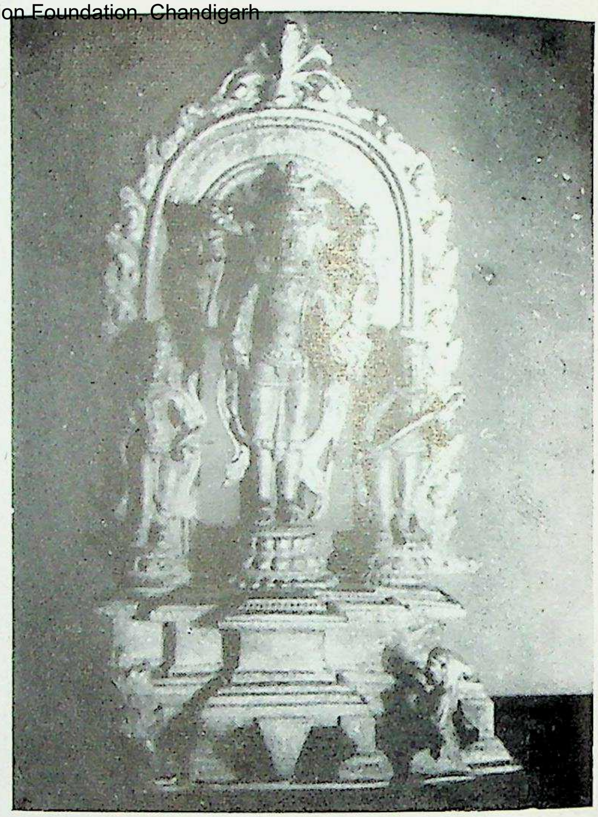

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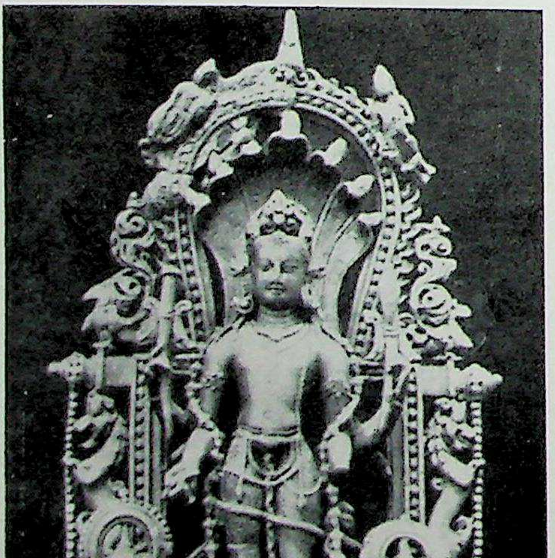

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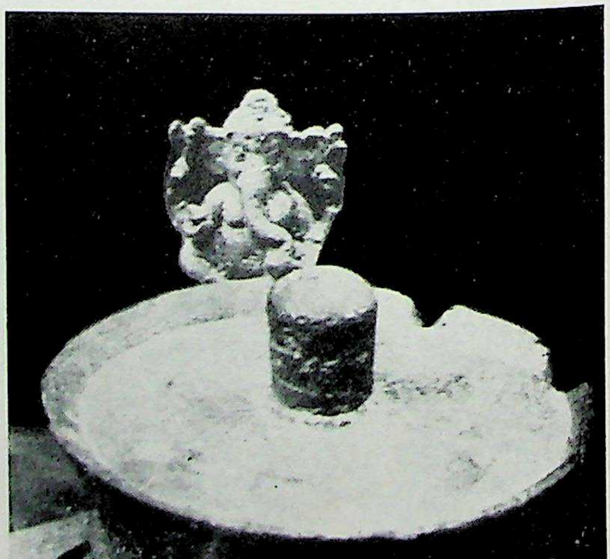

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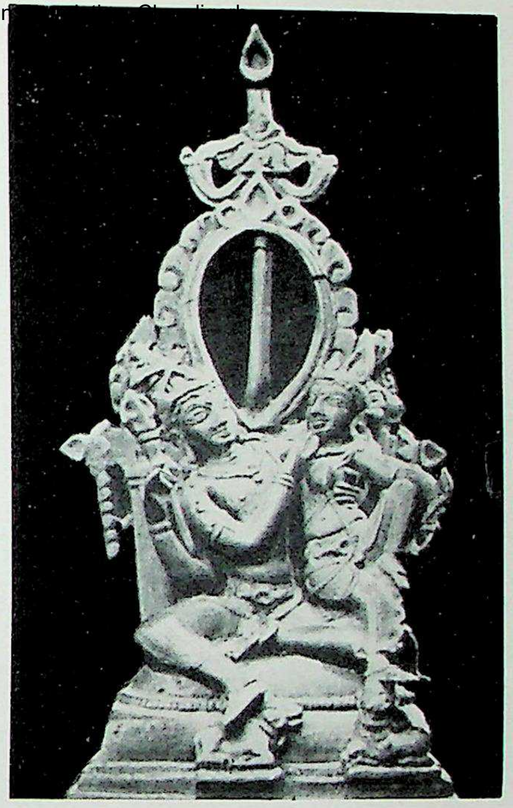

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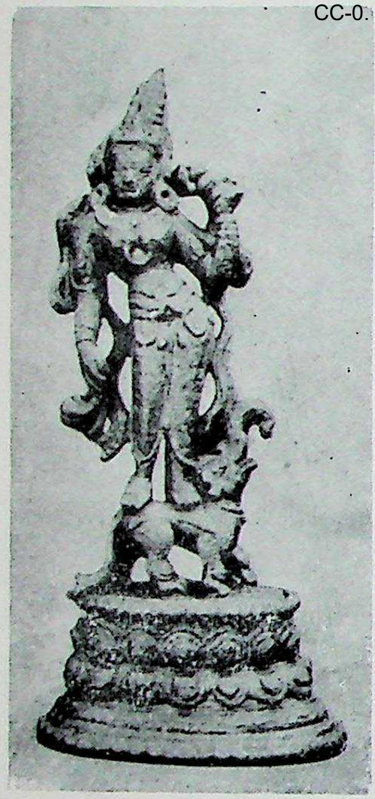

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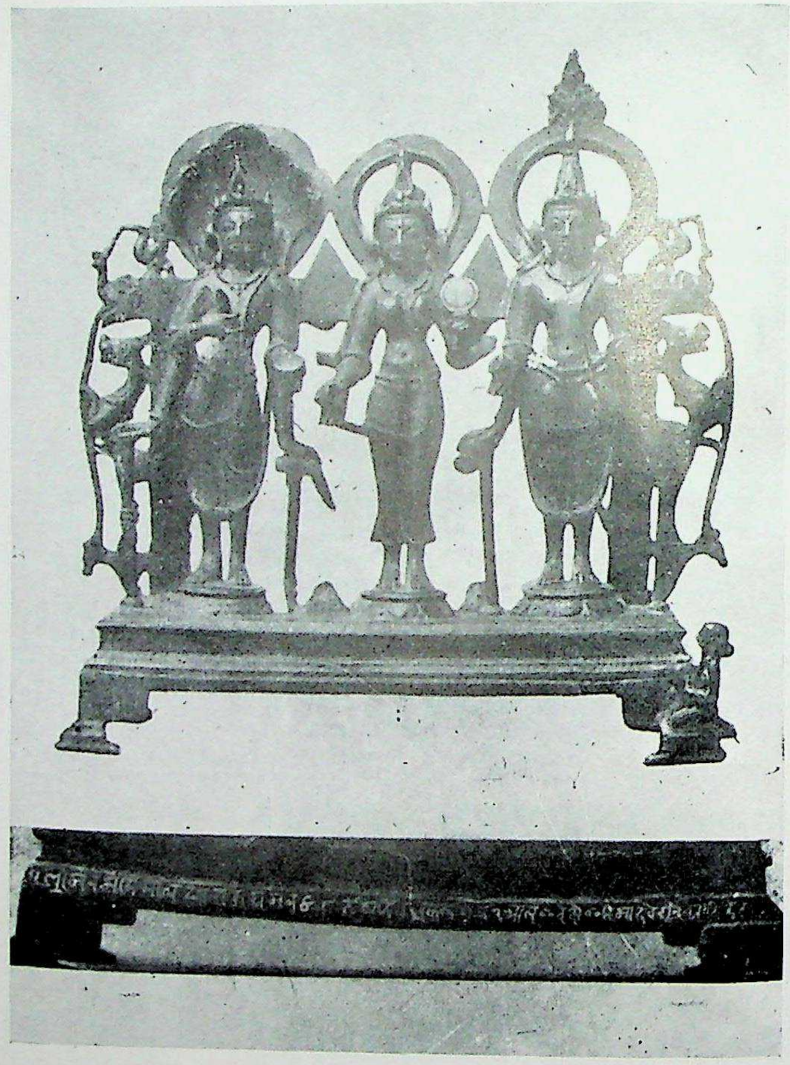

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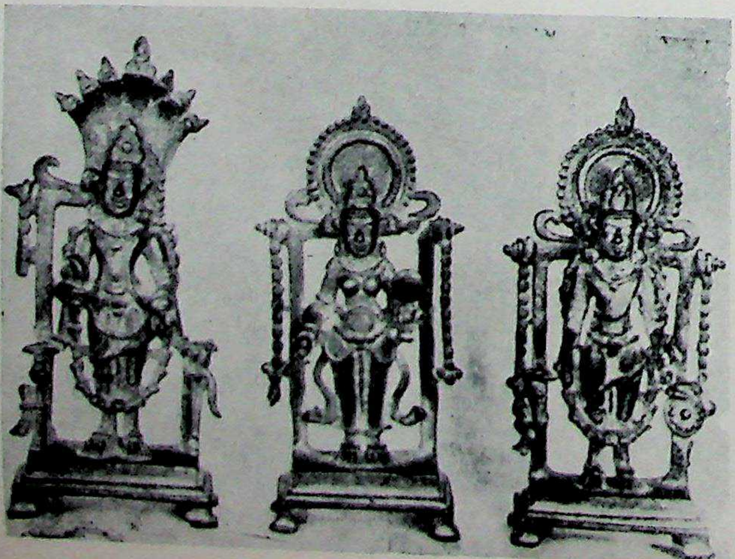

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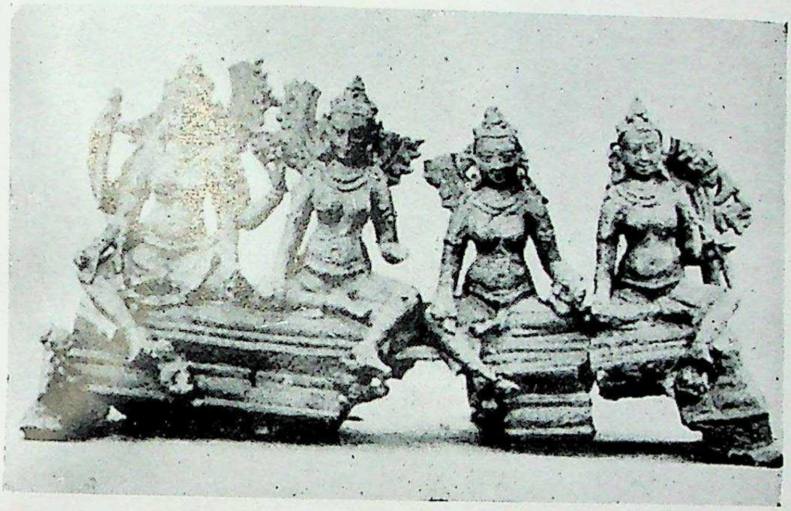

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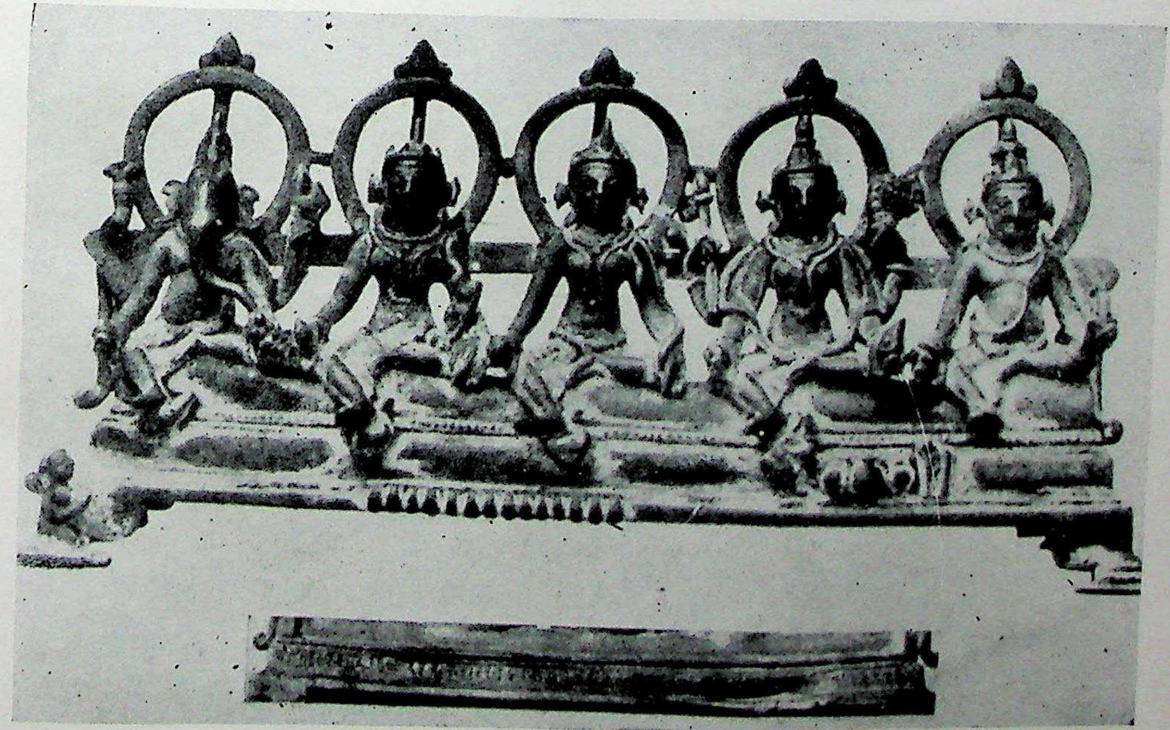

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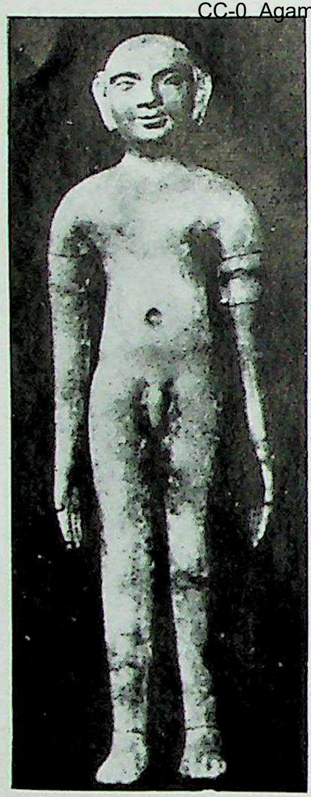

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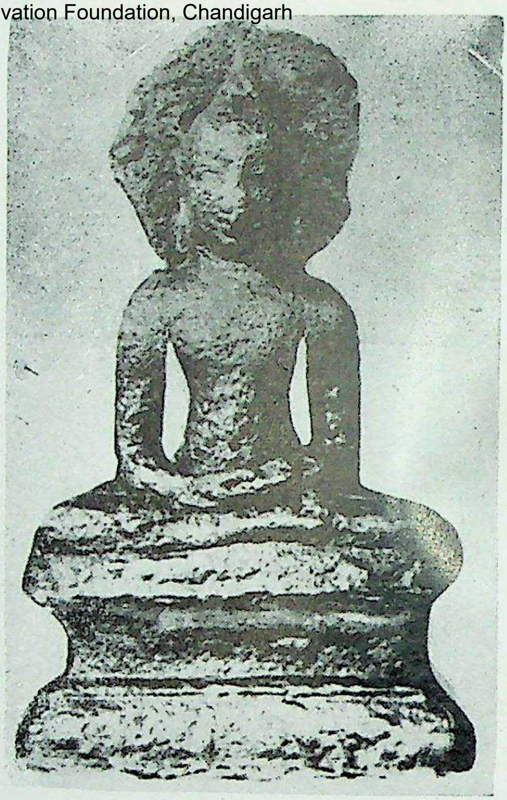

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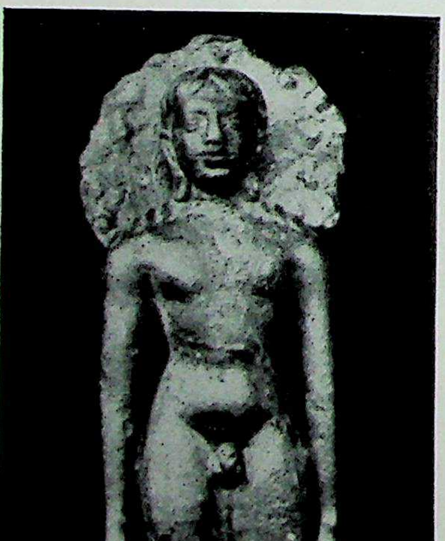

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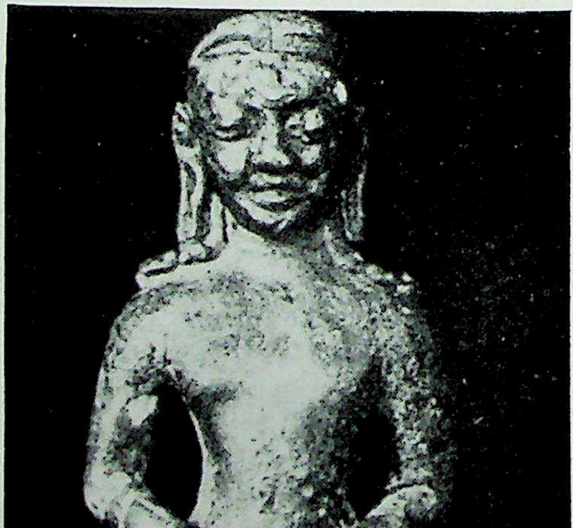

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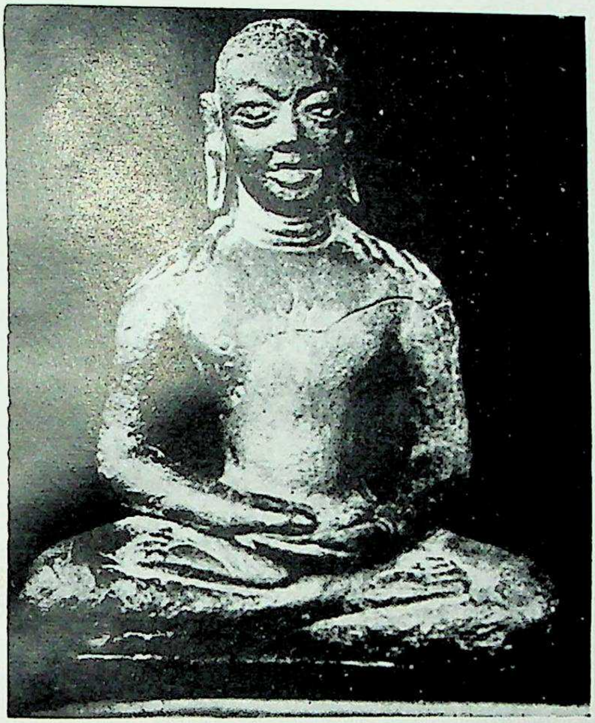

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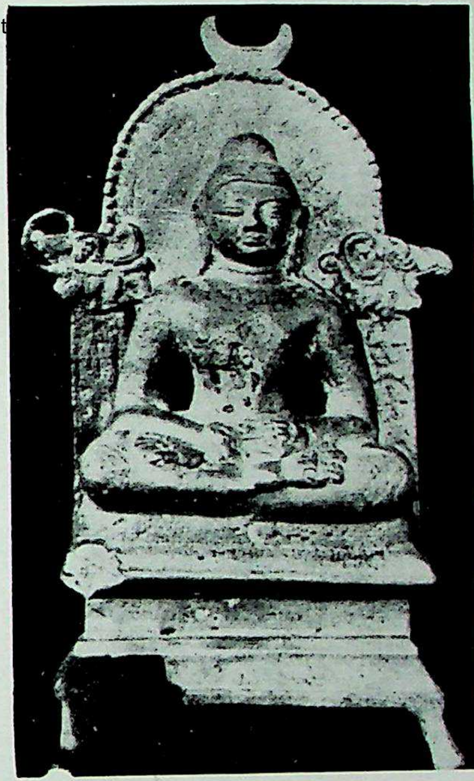

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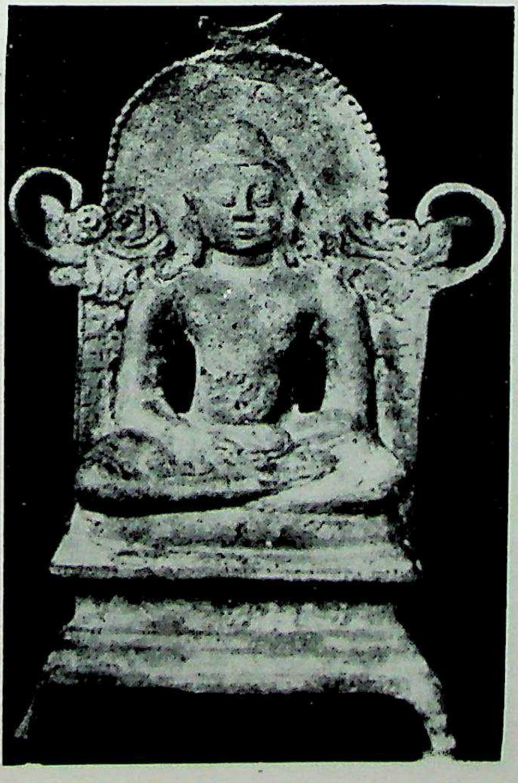

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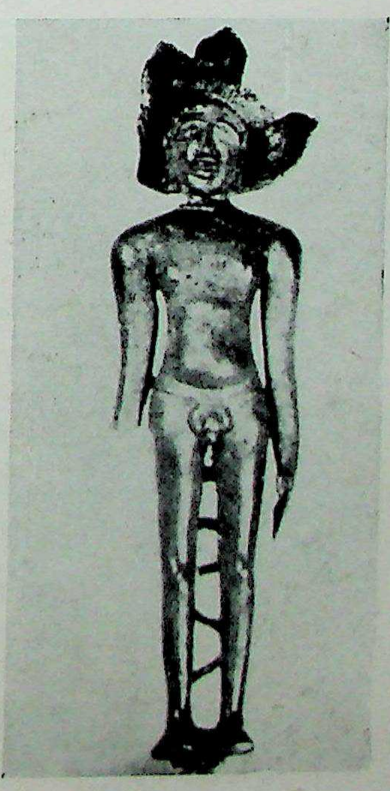

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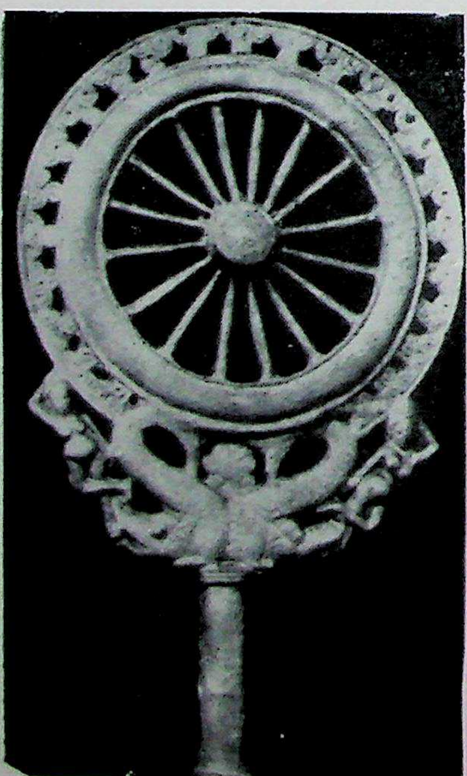

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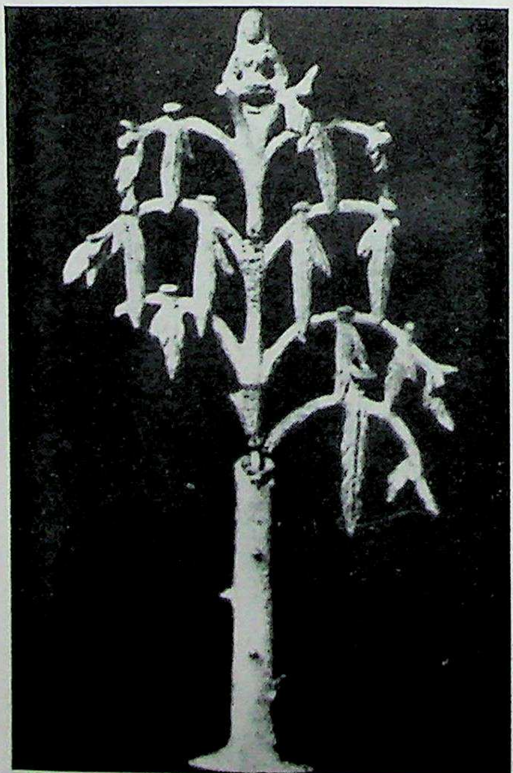

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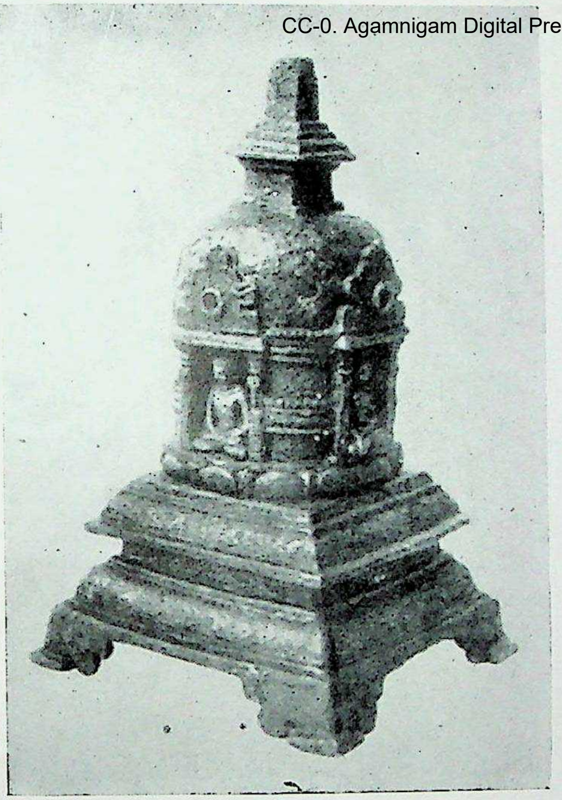

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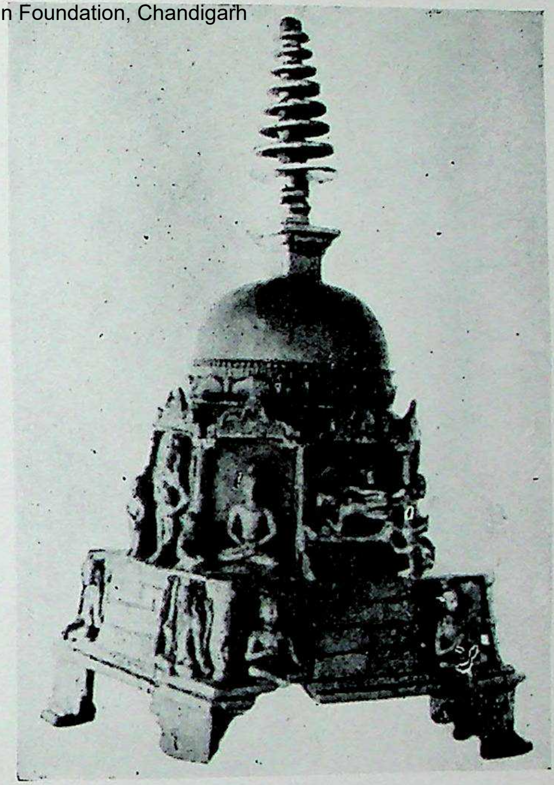

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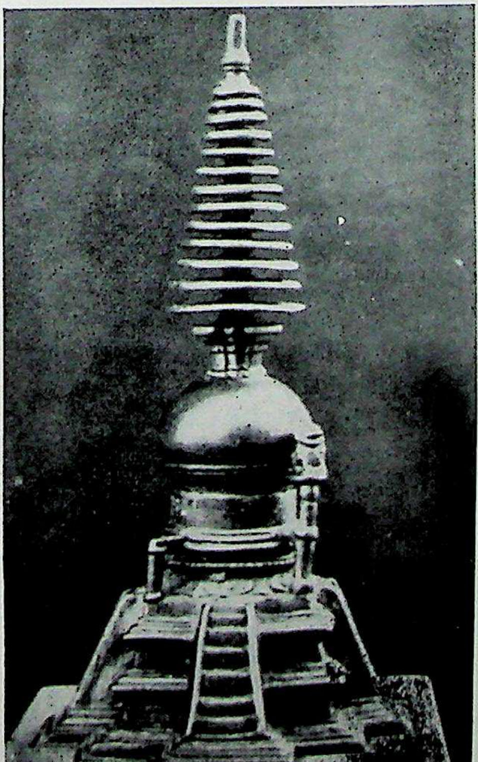

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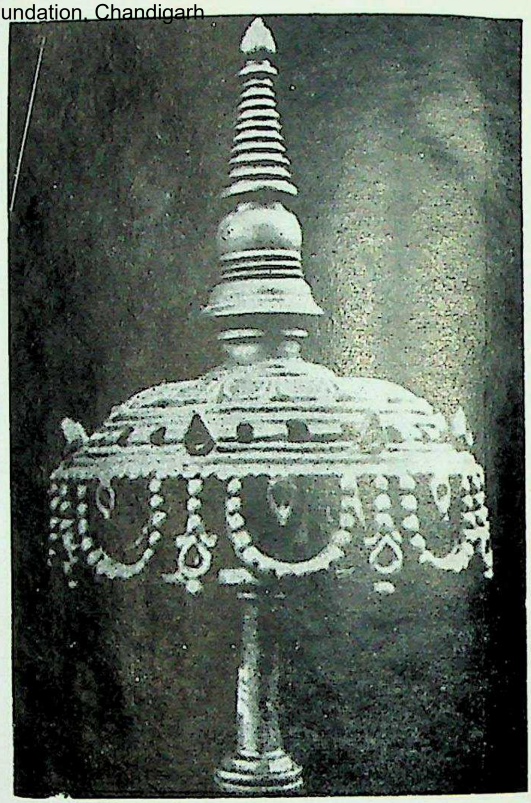

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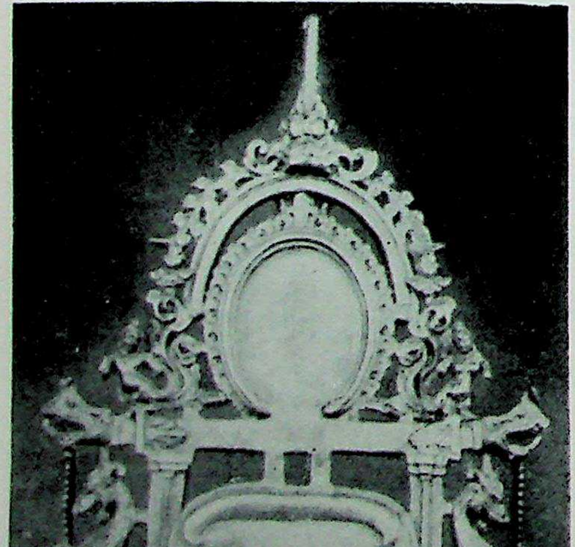

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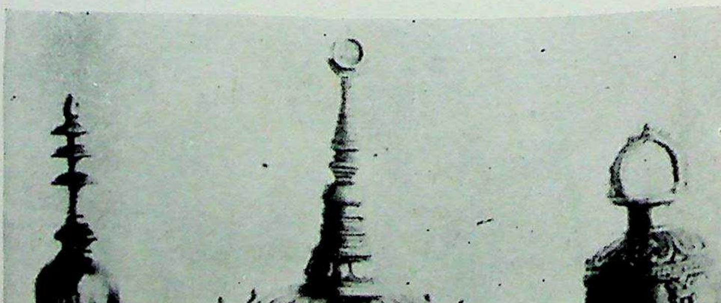

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RAMANAND VIDYA BHAWAN